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## LITTLE THEATER MAY SAVE COMIC OPERA FORM NOW IN SORRY STRAITS

New Movement Needed as Musical Comedy Declines on Broadway—Average Production Combines Mere-tricious Jingles with Poor Book—Good Work Is Rare and Concerted Writing Practically Lost—Effect of Dance Craze—Need for Gilbert and Sullivan Revivals Yearly

TO anyone who desires to find out at first hand what is wrong with American musical comedy, a summer course on Broadway may be recommended. As part of an investigation of the present state and future possibilities of the lighter lyric stage in America, several typical productions were visited with the object of submitting to readers a critical appraisal of the average "entertainment." Such an appraisal will be attempted in this article, the fifth and last of a series which has presented the views of composers in and beyond the fields of lighter endeavor. In the articles already published the fall of musical comedy to its present low state has been lamented. The situation calls for immediate remedy if the best traditions of comic opera are to be preserved, for there is little in the theater today to stimulate or encourage the younger composer with a flair for the less serious but still important form of lyric work.

After several nights spent in greater or lesser degrees of misery along the Rialto, we find that the most lasting impression was created by the drummer at "Adrienne." Not even the Duke of Plaza Toro's "own particular drum" could hold a candle to this energetic artist, but we must approach our subject in all seriousness, for the situation is serious enough. If these rambles on heated nights failed to reveal the happy musical comedy which we longed to praise (and possibly to visit again, for we have a profound admiration for the real comic opera), at least they made very plain to what extent this form of entertainment has deteriorated. So flagrant were the faults in some instances that it almost seemed that the producers, turned cynics, had determined to make out cases against the whole business. We had some idea of reviewing entertainments individually, but those visited proved to be on such a dead level that our purpose is better served by dealing with them in the mass.

### Broadway Dullness

It is generally accepted that the summer show is lighter than the light winter show, but we happen to have seen some pieces during the winter which, if anything, were even more deplorable than one of two of the meretricious compilations now current. The deterioration since the days of "The Belle of New York," of "The Geisha," "Florodora," "The Orchid," "Miss Hook of Holland," "The Arcadians"—it seems only yester-



ELLY NEY

Pianist, Who Appeared Recently at the Lewisohn Stadium with the New York Philharmonic Under the Baton of Her Husband, Willem van Hoogstraten, and Who Plans to Feature Works by American Composers on Her Programs Next Season. (See Page 5)

day since some of these works blossomed forth—is almost overwhelming. We have purposely refrained from mentioning Gilbert and Sullivan just here for any comparison would smack of absurdity. As for Messager, in either "Véronique" or "The Little Michus," well, he is almost as far away as the Savoyards. A season or so ago when we saw "Sally," we were optimistic concerning the future of musical comedy. Mr. Kern may write more pieces as good as "Sally," Mr. Herbert may give us more gems from his facile pen, but such works would be far above the standard of our Broadway Nights' Entertainments.

Musical comedy, as we find it in the average production, has turned its back upon all the best traditions of comic opera or operetta. The books are ridiculous things, without ideas; humorless, except for some attenuated jokes which predate Tut-ankh-Amen. Even the best of the alleged humorists subside exhausted after perpetrating one brilliant line or one shaft of satire. For the most part the stories suggest the tired columnist of the daily press. The lyrics are worse. They would not be countenanced, even in the column. The come-

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## COMING SEASON OF OPERA PROMISES NOVELTIES AND NEW SINGERS IN AMERICA

San Carlo Company's Series at Century Theater to Open New York Year of Lyric Drama with Wide Répertoire and New Vocalists—Climax of Country's Operatic Feast to Come in Mid-Winter, with the Metropolitan and Wagnerian Opera Companies Active in Manhattan and the Chicago Civic Organization Singing in Home City

NEW YORK'S season of opera looms ahead with golden promise. Probably nowhere in the world will there be opportunity to hear so noteworthy a gathering of vocalists during the mid-months of the coming winter. The dual season promised by the Metropolitan and its energetic rival, the Wagnerian Opera Company, will introduce few new operas, but will provide performances of many master-works of established appeal. The Metropolitan promises only two novelties, Massenet's "Le Roi de Lahore" and Riccitelli's "I Compagnacci." The aggregation from Central Europe will bring Siegfried Wagner's "Bärenhäuter," Kienzl's "Die Evangelimann," D'Albert's "Die Toten Augen" and other works to a first local hearing.

Earliest of the season's "runs" of opera is that scheduled to be given for five weeks by the San Carlo Opera Company at the Century Theater, opening on Sept. 17. This organization has gained greater favor with the New York public during each of its successive seasons. It provides a repertoire of popular operas, predominantly by Italian composers, at prices considerably lower than the usual opera admissions. Guest artists of fine reputation annually add interest to the company's performances.

Several new singers have been engaged for the forthcoming performances of the company by Fortune Gallo, impresario of the organization, who returned from Italy on the Leviathan on Aug. 13. These include Gaetano Tommasini, Galil Gasparri, Adamo Chiappini and Maurizi Dalumi, tenors, and Mario Basiola and Giulio Fregosi, baritones. Other new members of the company are: Consuelo Escobar, Sofia Maslova, Anne Roselle and Elda Vettori, sopranos; Elvira Leveroni, mezzo-soprano; Ada Paggi, contralto; Colin O'More and Patrick Kelly, tenors; Graham Marr, baritone, and Charles Gallagher, bass.

Mr. Gallo declared upon his arrival that his searches for talent abroad had convinced him that good artists were more plentiful in the United States at present. "It isn't necessary to go abroad for operatic singers," he said. "Our native output is becoming so good that before long American artists will be recognized as the world's best. The San Carlo Company will consist largely of Americans this season."

The repertoire for this season, as announced, includes a number of novelties.

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## PRIZE INDIAN SUITE PLAYED AT STADIUM

### Anna Case Sings in Memorial Program—Five Other Soloists Heard

Another prize work in the Stadium contests was played during the latest week, under Willem van Hoogstraten's baton, when Nino Marcelli's "Suite Araucana" had its first performance on Aug. 9. This composition had shared a joint cash award with Max Kidder's "Two Interludes for Orchestra."

The Suite is in four sections, entitled "Spirits of the Forest," "Worshippers of the Sun," "At the Toqui's Fiesta" and "The Unconquered," and draws its inspiration from legends of the South American aborigines of the sixteenth century. Mr. Marcelli lived in Chile during the impressionable years of childhood, and doubtless has captured something of local color in his composition. It proved to be the most modern in style of the five works, chosen by the committee. Its reception was enthusiastic, and the composer was recalled.

Elizabeth Bonner, contralto, was the soloist on the same evening, singing arias from "Orfeo," "Mignon," "Don Carlos" and "Samson et Dalila." Though her voice was not of the largest, it was well managed and possessed a youthful charm. The orchestra played works of Smetana, Wagner and Tchaikovsky.

A memorial program for President Harding was heard by a great audience on the evening of the day of national mourning, Aug. 10, when Mr. van Hoogstraten led his forces in Beethoven's "Eroica" Symphony and Strauss' "Death and Transfiguration." Anna Case, soprano, sang Dykes' setting of "Lead, Kindly Light" and the Gounod-Bach "Ave Maria," and for the latter was recalled six or seven times. Before the concert, the vast crowd remained stand-

ing in silence for a minute in tribute to the memory of the late President.

On Monday Cantor M. Herschmann, tenor, was heard in a ritualistic funeral song for President Harding, an aria from "La Juive" and inimitably sung folk numbers in Yiddish and Russian. The concert was for the benefit of the Naturalization Art League, and the attendance was very large. The orchestra gave Tchaikovsky's Fifth Symphony and "Romeo and Juliet" Fantasy and other works.

Estelle Liebling, soprano, on Tuesday night, sang arias from "Marriage of Figaro" and Saint-Saëns' "Etienne Marcel," in the latter of which her clear voice was heard to especial advantage. The program had undergone some changes, and the orchestral part consisted of Tchaikovsky Fourth Symphony, and works of Brahms and Mendelssohn.

Two members of the orchestra were also heard. Bruno Labate, first oboist, played his own "Vilanelle," a sprightly work, well scored with a drone bass for orchestra, on Wednesday. He gave two more of his works, the last played with harp accompaniment, in response to encores. Brahms' Third Symphony, rather seldom performed, was given an inspiring performance, along with familiar works of Wagner, Weber and Ippolitoff-Ivanoff.

B. Jaenicke, horn player of the orchestra, played Richard Strauss' Concerto, Op. 11, with the orchestra on Saturday evening, winning much applause. A concert waltz, "The Immortals," by Allan Lincoln Langley, viola player of the orchestra, on the same program, proved to be an engaging tribute to the work of four Viennese composers. It was lively and well-scored, and much liked by the audience. The Duo-Art Piano played Percy Grainger's recording of the first movement of Tchaikovsky's First Piano Concerto with the orchestra.

## Opera Year to Bring New Works and Vocalists to New York and Chicago

[Continued from page 1]

"Martha" and Wolf-Ferrari's "Secret of Suzanne" will probably be given in English. Several French works are included in the prospectus, notably "Manon," "Samson et Dalila," "Thaïs," "Faust," "Navarraise," "Roméo et Juliette" and Thomas' "Hamlet." Among less familiar Italian operas are "Zaza" and "Jewels of the Madonna." Strauss' "Salome" is listed among the "probabilities." The work for the opening night had not been determined upon at the beginning of the week.

### Metropolitan Novelties

Announcements made thus far by the Metropolitan regarding the coming season include at least two works not hitherto heard in this country. These are Massenet's "Le Roi de Lahore" and Riccietelli's "I Compagnacci." The Massenet work, the third from the pen of the well-known French composer, was brought out in Paris forty-six years ago. The Riccietelli opera had its first production in Italy last spring and has just been sung with much success in Buenos Aires. Another novelty for New York, though it has been given in Boston, is Raoul Laparra's "Habanera." Revivals will include Rimsky-Korsakoff's colorful "Coq d'Or," Mascagni's "L'Amico Fritz," Giordano's "Fedora," Flotow's "Martha," Wagner's "Meistersinger" and "Siegfried," both absent from the repertoire since 1917, and Weber's "Der Freischütz."

The new artists at the Metropolitan will include four Americans, Nanette Guilford and Phradie Wells, sopranos; Merle Alcock, contralto, and Laurence Tibbit, baritone. Other newcomers will be Marcella Roeseler, soprano, who was heard here last season with the Wagnerian company; Miguel Fleta and Rudolph Laubenthal, tenors; Vincente Ballester, baritone, formerly of the Chicago forces; Friedrich Schorr, also of the Wagnerian organization, and James Wolf, bass. Added to the list of assistant conductors are Antonio Dell'Orefice, Karl Riedel and Georg Sebestyen. Alexander Kosloff, mime and dancer, will also be a newcomer.

### The Wagnerian Company

The Wagnerian Opera Company, which will begin a six-weeks' engagement at the Manhattan Opera House

on Christmas night, with an optional two weeks additional, promises several novelties, some old and some new. Among these are Mozart's "Die Entführung aus dem Serail" which, so far as can be ascertained, has never been sung in America; Wagner's "Rienzi," which has not been heard in New York since 1878; Kienzl's "Die Evangelimann"; D'Albert's "Die Toten Augen"; Siegfried Wagner's "Der Bärenhäuter," and Richard Wagner's "Das Liebesverbot." The company will also revive Mozart's "Don Giovanni," Nessler's "Der Trompeter von Säckingen," Mozart's "Marriage of Figaro" and "Magic Flute" and Offenbach's "Tales of Hoffmann."

### Chicago Civic Opera

The Chicago Civic Opera Association does not announce any new works for the coming season, but two operas not hitherto in the repertoire of the company will be added. These are Moussorgsky's "Boris Godounoff" and Meyerbeer's "L'Africaine." Both works will be sung in Italian. Leoncavallo's "Zaza" and Massenet's "Cléopâtre" will be revived for Mary Garden, and Wagner's "Siegfried," which has been absent from the repertoire since the entry of the United States into the war, will be restored. New singers added to the roster include Elizabeth Kerr, soprano; Doria Fernanda, contralto; Fernand Anseau and Harry Steier, tenors, and Alexander Kipnis, bass.

### CLEVELAND CHOIR GAINS HONORS AT WELSH CONTEST

First Male Choir to Compete in Welsh Eisteddfod Greeted with Cheers by Huge Audience

The Orpheus Male Choir of Cleveland, Charles D. Dawe, conductor, was the winning organization at the eisteddfod held at Mold, Wales, on Aug. 8. According to a dispatch in the New York Herald, the choir received an ovation, the audience of 12,000 rising to greet the singers with cheers. After a spirited contest, during which the two numbers, "Come Live with Me," by Robert Bryan, and "Uphill," by Dr. Vaughan Thomas, were sung by numerous organizations, the Cleveland chorus was awarded first honors. The audience shouted itself hoarse after the announcement.

The Orpheus Male Choir was organ-

ized about three years ago by Mr. Dawe, who is a native of Port Talbot, Wales, and who came to America about eight years ago. It is composed of Welshmen who have emigrated from Wales, most of them being workers in steel mills near Cleveland. It is said to be the first male organization from the United States to compete in a Welsh eisteddfod.

### ROSLING NAMES DATES FOR EASTMAN OPERA AUDITIONS

Candidates to Be Heard in New York, Philadelphia, Boston, Chicago, Cleveland and Rochester

ROCHESTER, N. Y., Aug. 11.—Auditions for the twelve scholarships offered in the new operatic department of the Eastman School of Music will be conducted by Vladimir Rosling in the following cities: Philadelphia, Aug. 30 and 31; Boston, Sept. 4 and 5; New York, Sept. 6, 7 and 8; Chicago, Sept. 10 and 11; Cleveland, Sept. 12, and Rochester, Sept. 13.

The scholarships include all tuition fees and a yearly allowance of \$1,000 for living expenses, and Mr. Rosling states that the primary object in offering them is to secure at the outset of this enterprise a company of finished singers who may be organized into a company of finished operatic artists. He wishes the scholarship holders to work with him theoretically and practically for two years; then if the company is formed, these trained performers of opera will be given contracts as principal members.

Hundreds of letters of inquiry from all parts of the country have been received at the Eastman School and application blanks sent to the inquirers. From application blanks returned a selection has been and is being made of candidates to be heard by Mr. Rosling in the auditions.

### MUSICIANS DEMAND RAISE

Threaten Strike if Managers Do Not Increase Wages by Labor Day

It was announced by Anthony Mulieri, president of the Musical Mutual Protective Union, on Aug. 8 that unless an increase of between \$18 and \$25 a week in wages is granted by the theatrical managers before Labor Day, there will be a strike of 5000 musicians employed in the vaudeville and motion picture houses in New York.

"We are getting starvation wages here," said Mr. Mulieri; "only \$52 a week. They get more in Chicago, and why shouldn't we here? The managers here make more than anywhere else in the world. We want a raise of \$18 to \$25 a week. We are certainly entitled to get it, and we will fight until we do." The present scale of wages became effective in 1921.

### Hurok to Present Ida Rubinstein and Folies Bergère Company

S. Hurok, New York manager, who returned from Europe on the Leviathan on Aug. 13, brought back a contract with Ida Rubinstein, Parisian danseuse and actress, for several New York recitals in November. Mr. Hurok will depart somewhat from his usual concert and ballet managing activities in bringing over the entire Folies Bergère Company from Paris for a season on Broadway, beginning early in January. His plans include the annual staging of the Folies Bergère in New York before its presentation in the French capital. For the season of 1924-25 Mr. Hurok has engaged Lucien Muratore, tenor, formerly of the Chicago Opera, for a concert tour; the Moscow Grand Opera quartet from the former Imperial Opera in the Russian city, and Artur Schnabel, pianist. Well-known artists under his management will be Anna Pavlova and Feodor Chaliapin, both of whom are scheduled to arrive in New York early in October. The former will open a New York engagement with her company at the Manhattan Opera House on Oct. 8. Mr. Chaliapin will open a tour on Oct. 7, and will again give a number of performances with the Metropolitan and the Chicago Operas.

### Fitzhugh Haensel Returns

Fitzhugh Haensel of the firm of Haensel and Jones, New York musical managers, returned with Mrs. Haensel from a visit to France, Italy, Switzerland and Germany on Aug. 6.

## COURTS TO RULE ON COPYRIGHT DEMAND

### Radio Injunction in Newark, N. J., to Be Taken to Higher Tribunal

By Alfred T. Marks

WASHINGTON, Aug. 15.—Authorities here familiar with United States copyright law approve the decision of Federal Judge Lynch, on Aug. 11, granting an injunction sought by M. Witmark Publishing Co. to restrain a Newark, N. J., department store from broadcasting music copyrighted by the Society of Composers, Publishers and Authors.

Judge Lynch announced in his decision, however, that he would not sign a permanent restraining order until the case has been passed upon by the higher courts, where it will be appealed by the department store firm. His opinion was that the department store, which had previously refused to pay \$1,000 a year royalty on copyrighted music used in its radio broadcasts, was making an indirect profit from the radio station through the use of this music.

The suit is the first test of the right of radio stations to broadcast copyrighted music, and is being closely watched by the copyright division of the Library of Congress, as well as by other authorities here.

### Proposes Music Postage Stamp for 1924 Music Week

WASHINGTON, Aug. 14.—The Post Office Department has under consideration a suggestion for the issue about Jan. 1 of a "music stamp" to focus the country's attention on National Music Week in the spring of 1924. While the proposition has been placed before Postmaster-General New for consideration, it is understood that no decision in the matter will be reached until early in the fall. The suggestion is understood to have been offered by the music editor of a Dallas, Tex., newspaper.

A. T. MARKS.

## The Whispering Gallery

IT HAS BEEN ANNOUNCED by their respective lawyers that "all differences existing between the Wolfsohn Musical Bureau and Concert Management Arthur Judson have been amicably adjusted." Each management calls the attention of its clients to the fact that all negotiations, as well as all details in connection with the bookings which have already been made by either management will be carried on and completed for the season of 1923-24 under the supervision of the Wolfsohn Musical Bureau as far as the following artists are concerned:

Claire Dux, Marie Tiffany, Margaret Matzenauer, Sigrid Onegin, Olga Samaroff, Helena Marsh, Theo Karle, John Barclay, John Whitehill, Carl Flesch, Elshuco Trio, New York String Quartet, Max Rosen, Elly Ney, Douglas Stanbury, Frank Sheridan, Willem Willeke.

FROM Concert Management Arthur Judson comes the announcement that it will continue to book exclusively for the coming season the following artists:

Ernest Schelling, William Bachaus, Nina Koshetz, the Stewart Walker Plays, Inez Barbour, Philadelphia Festival Orchestra, the Rich-Kindler-Hamman Trio, the Rich Quartet, the Philharmonic String Quartet, Charles Stratton, Ruth Rodgers, Virginia Mauret, Ethel Frankl, Elizabeth Bonner, Magdeleine du Carp, Wanda Landowska.

FOR THE SEASON of 1924-25 Concert Management Arthur Judson will present exclusively, in addition to the above artists, the following list:

Claire Dux, Marie Tiffany, Margaret Matzenauer, Sigrid Onegin, Olga Samaroff, Helena Marsh, Theo Karle, John Barclay, John Whitehill, Carl Flesch, Elshuco Trio, New York String Quartet, Max Rosen, Elly Ney, Douglas Stanbury, Frank Sheridan, Willem Willeke.

THE MANAGEMENT of the Philadelphia Orchestra, the New York Philharmonic, the Stadium Concerts and the advisory management of the Cincinnati Orchestra will be continued by Mr. Judson personally. Concert Management Arthur Judson has enlarged its offices in the Fisk Building, New York, and the Pennsylvania Building, Philadelphia, and will continue to maintain and increase its working organization, with the exception of the withdrawal of Milton Diamond from the business.

THE FLANEUR.



# William Byrd: Master Musician of Elizabeth's Reign

England Marks Tercentenary of Famous Composer's Death with Impressive Programs of His Works in Cathedral and Concert Hall—Foremost Creative Musician of His Country at Beginning of Seventeenth Century, Byrd Excelled Equally in Contrapuntal Music of the Church and Madrigals for the People—His Song Books Preserve Precious Anonymous Lyrics of the Court Poets

By R. M. KNERR

ENGLAND has looked toward her musical past with renewed interest this year in order to commemorate after three centuries the labors of a noted composer of the early Elizabethan age. While the era of Gregorian church music in Italy was reaching a grand climax with the work of Palestrina in the late sixteenth century, England was developing her own school of contrapuntalists. Perhaps the most proficient and versatile master of this group was William Byrd, affectionately known to his contemporaries as the "Father of Music." The tercentenary of this composer's death in 1623 was recently observed in London with many programs of his works, including several given in the Chapel Royal, St. James's, where he was once organist; at Westminster Abbey, St. Paul's Cathedral and in various concert halls.

Byrd fills a two-fold place in the esteem of his countrymen. In a nation which has ever assigned an honorable place in its music to the organ he was an outstanding member of a little company of polyphonic church composers, which included also Thomas Tallis, John Bull and Orlando Gibbons. With the last-named, he forms the culminating point in an independent national school which departed widely from the prevalent ecclesiastical modes. These men antedated future developments in the form with their free use of intervals, such as the major sixth, which were seldom employed by the Roman school.

On the other hand, Byrd was a popular

assertion that he was a son of Thomas Byrd, a member of the Chapels Royal of Edward and Mary, is highly conjectural. About the year 1563 he was appointed organist of Lincoln Cathedral—an unusual honor for so young a man. He married Ellen or Julian Birley five years later.

On Feb. 22, 1569 he was sworn in as a member of the Chapel Royal. He shared the post of honorary organist with Thomas Tallis, under whom he is said by Anthony Wood to have been "bred up to musick." Tallis stood as godfather to Byrd's first child, named Thomas in his honor, and in 1575 the



Musical Ensemble of the Early Seventeenth Century: Byrd Wrote Many Works for Such "Consorts" of Instruments

verse survived. Byrd was one of the pioneers in Elizabethan song-making. A certain Thomas Whithorn in 1571 had published "Songs of three, fower and five partes," but both music and verse were condemned as unutterably bad. Later, however, came a miscellaneous collection of madrigals, "Musica Transalpina," published in 1588 by Nicholas Yonge, to which Byrd contributed two songs; John Dowland's three "Books of Songs or Aires" and "Pilgrim's Solace" and Thomas Campion's four "Books of Aires" to music by Campion and Rosseter.

The first of Byrd's song books, which offer a rich field to the student of literature as well as of music, was published in 1588. The composer describes himself "Gentleman of Her Majesty's Royal Chapel" and the book bears the title "Psalmes, Sonets and Songs of Sadness and Pietie, made into Musick of five parts." A subtitle indicates that a portion of its contents had been circulated on the popular tongue and had thus been corrupted. These, together with new songs, were here published in their correct versions. The book was dedicated to Sir Christopher Hatton, Lord Chancellor.

Byrd's second secular song book, en-

titled "Songs of Sundrie Natures, some of gravitie, and some of mirth, fit for all companies and voyces," was issued in 1589. In the same year appeared the "First Book of Sacred Five Part Songs," with a title in Latin. A second devotional collection appeared in 1591 and twenty years later came the last fruits of his secular muse, "Psalmes, Songs and Sonets," the lyrics for which are inclined to moralize in tone, as fitted the interests of his old age.

## Byrd as Revealed in His Prefaces

Inimitable dedications and prefaces are attached by Byrd to these volumes. They include the well-known "Reasons to persuade every one to learne to singe," prefixed to the first song book, which pleads the physical benefits of strengthening the chest and curing stammering no less than the opportunity for praising the Deity in song! There is a note of pathos in the dedication of the last song book "to all true lovers of Music," in which the aging composer says of the legacy of his works: "Only this I desire, that you will be but as careful to hear them well expressed as I have been in composing and correcting

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William Byrd, After an Engraving by Vandergucht

composer of music for the people and a precursor of some of the later lutenist singers. His books of part-songs enshrine some of the choicest lyrics produced by anonymous poets between the heyday of Wyatt and Spenser's prime. "Byrd's madrigals," says Edward J. Dent, "prepared the way for Dowland and Brade. It was this English secular music, copiously printed in Germany, which formed the style of a number of obscure German composers whose art finds its climax in J. S. Bach." He wrote much also for the virginal and for four and five-part instrumental combinations, notably for ensembles of viols, the most favored stringed instruments of the period.

## An Early Publishing Partnership

Authentic facts concerning Byrd's life are fairly few in number, apart from the composer's published works and some documents relating to his family life and professional appointments. His birth is commonly assigned to the year 1538, though his will, made in 1622, expressly states that he was then in his eightieth year, which would indicate that he was born at least four years later. He was probably a native of Lincoln, but the

two composers received a patent from the Queen for printing and selling music and music paper, English and foreign, during twenty-one years. In the same year this new firm published a collection of motets, of which eighteen were by Byrd, dedicated to Elizabeth.

The patent seems rather to have been a liability than an aid. Perhaps the calling of music publisher was precarious then as now, for two years later the partners petitioned the Queen for a lease in reversion of the yearly value of £40. Byrd alleged in the petition that his call to Her Majesty's service had prevented his exercising his former profession of teacher and that he was greatly in debt as the result of his growing family. On the death of Tallis in 1585 the monopoly in music printing became the sole property of Byrd.

## Byrd's Song Books

The debt of literature to music during this period is especially great. Poetry was written by many of the best talents of the court, but not for publication, as so professional a proceeding was probably considered unfitting for a gentleman! Only through the collections of composers has the best of this charming



Thomas Tallis, Byrd's Teacher and Business Partner: After Vandergucht



# Creation of Melody the Result of Ordered Forces

Principles Which Enter into Generation of Melody—"Melodic Creation Not a Mystery or a Gift"—  
The Great Rôles Played by Rhythm and Harmony—Key Consciousness and "Futurization"

By Frederick Schlieder



MELODY has long been one of the mysterious expressions of the human mind. From the time the expression of music was first recorded, to the present, even though melody has been a vital part of every musical composition, the lucid explanation of the principles of its creation has yet to come forth. Every musical thinker has attempted a definition of melody—even philosophers have lent a hand—still, the vital principles that would enable one consciously to create melody are hidden in its native beauty and flow. Unable to produce charm in melody with the same certitude that is found in the scientific construction of chords, theorists have proclaimed that the ability to express one's self melodically is a special gift. The fact that melody has often been expressed without any apparent musical knowledge, or with the aid of little musical preparation, yet with an effect pleasing to the ear, has added its weight in shaping this belief.

Personally I am not at all satisfied with this notion. Melodic creation is not a gift. Because no satisfying fundamental principles have been found as an explanation for all that enters into the creation of melody, is no reason to conclude that there are none. Melody is; and every *is* has a knowable reason for its existence.

The inability to discern the primal cause of musical creation is due to the limitation surrounding the study of its tonal aspect only. Tonal harmony in itself does not reveal it. The study of melody as a tonal creation does not disclose the principal cause. A scientific consideration of melodic creation can only be approached when rhythm and harmony as causes—two silent forces—are taken into account.

Melody is a term applied to a succession of tones that is pleasing to the ear. According to this simple definition melody possesses two vital aspects. First, it implies motion; second, it is pleasing to the ear. These same aspects compose the whole of music, namely, harmony, rhythm and the tonalization of these two. In melody, therefore, exist the harmonic and the rhythmic elements. Melody is pleasing because it is basically harmonic, and it is rhythmic because it moves in orderly ways. If the idea of regulated motion be removed from melody, there would never have been a tone to start with, since tone is but the consequence of a more finely regulated motion. If likewise the deep significance of the subtlety of harmonic relationship—responsible for the "pleasing" in melody—remain unrecognized, melody can be nothing less than the fanciful play of the feelings. In music the rhythmic, harmonic and melodic elements are inseparable. In every melody there is a hidden harmony; in every harmony there is a hidden melody, while both harmony and melody live in the element of time.

OF the three elements of music melody claims the chief charm. This is so because it is the only one of the three elements of music that man personally creates. The harmonic law and the rhythmic law, both in reality one, man did not create. These two phases of music are contained in a cosmic principle in the creation of which man had no share. Man becomes conscious of these two elements and, according to his enlightenment, uses them in the creation of beauty of whatever form or substance. Beauty is the consequence of forces and to a certain extent stands apart from them, thus accentuating the difficulty of discerning first causes. Melody, or music as a whole—which is only a greater form of melody—cannot be thought of as a cause, but only as a

tonal result of other forces. These other forces are rhythm, the builder of forms of time through the progression of the duality of impulsions, and harmony, the agent of tonal placement. Rhythm provides form and its divisions, while harmony shapes its tonal decoration. Tonally, melody has its roots in harmony, the generator of the scale, while rhythm is the generator of its motion in forms of time and of its designs in such forms of time. Here the reader will exclaim that harmony followed the appearance of melody. Tonal harmony did succeed melody, it is true, but the harmonic law, the cause of all manifestations, has been in existence from the beginning of time. Tonal harmony came through the unfoldment of the harmonic unity of the perfected scale. The scale of the present day, the tonal pathway of melody, is not the invention of man. It is the first full tonal unfoldment of the harmonic law and came into complete tonal life as man rose gradually higher in spiritual development. The scale is a prescribed expression of the human consciousness, a consciousness capable of sensing the qualities and activity of the law and the power to express them. This consciousness of a unity is the basic tonal power behind all musical creation. There are two planes of musical consciousness active in musical creation, namely, key-consciousness, which implies the consciousness of scale, and harmonic consciousness. These two planes of consciousness are inherent in every human being. When they are highly developed we say a person has musical talent, but when they lie dormant we say something else. All musical creation is the result of the activity of these two planes and are therefore the two tonal forces that must be raised to that point of development wherein the mind is able to comprehend and express them with an increasing sense of their native beauty.

\* \* \*

MELODY first manifested itself in very early times in the form of scale tunes. These tunes, which are virtually infant melodies, were the result of the free tonal play of man's feelings. For the purpose of melodizing himself, man employed tones the unity of which he had not yet learned to know. This unity, holding together the tones man used in his tonal expressions, was encircled in what I shall call key-consciousness, a gift to every human being and a mark of conscious creatorship. Man did not have to know how to create a tune; he merely expressed in his simple way that which already was. Pre-harmonic tunes were the simple tonal result of the motion of the common feelings expressive of the simple motion of self. Self is a state of consciousness from the center of which man expresses himself. This he does at first without a knowledge of the principles that cause him to act, or the law by which he creates.

Key-consciousness is the composite tonal effect of the unity of the common feelings of which the consciousness of "I," the center of self, is the keynote; and "AM," the feelings related to "I," constituting the remainder of the scale. As the inner man is harmonically ordained and moves in orderly ways, so must be the higher expressions of human intelligence. The scale came into being as key-consciousness became more and more particularized through the unfoldment of man's being by reason of his experiences. The one-line scale tunes of early times were the scale degrees that

man felt, rather than knew, put in motion by rhythmic activity within the circle of key-consciousness, which may be called the dawn of harmonic consciousness. These tunes were not the result of thinking or the scientific placement of each individual tone, but on the contrary they were the consequence of the free play of the feelings along the pathway of the scale which in ancient times was not as unified as the scale man possesses today. The perfected scale, the foundation of tonal harmony, became a perfected unit of musical form after a century of centuries through the constant exercise of man's feelings in the general fulfillment of his wants occasioned by his daily needs and desires. Scale tunes, or non-harmonic melodies, were therefore the free use of the scale degrees moving conjointly with an occasional skip within the consciousness of key.

Within this circle man was aware of two things: namely, the attractive power of the keynote and the tones of the scale that were drawn to it. These two phases of the scale are feelings. No tone of the scale has the power to say it is this or that. Mental activity did not create them; it but recognizes them. These two conditions of the scale are the tonal expression of the attractive power of "I" and the obligated motions of the feelings in the field of "AM" toward the reposeful quality of "I." Scale tunes are nothing less than the keynote moving in the field of the scale and returning. This is the simple motion of every self. It is more than this: it is a cosmic principle. It is the going from and the returning to a central point, the positive and negative pole of existence. Life continues without the aid of thought. Man's early expressions of life were born as a consequence of the necessity of being. Man was forced to create by reason of his wants and their gratification. Here is a silent tune expressed in acts. Thus is a scale tune. In it lies the consciousness of the keynote, and its forced movement into the scale, and its final gratification in the return to itself.

Those who possess an active key-consciousness are able to create melody without the aid of thinking only, while those in whom it lies dormant may earn it through EXERCISE and enjoy the same delight in musical expression as do their so-called gifted companions.

\* \* \*

THERE is another phase of the principle of rhythm and harmony clearly defined in every melodic act. It is what I shall call the act of futurization. Every feeling of activity is a movement toward a point of rest, small or great. A feeling implies a point in the harmonic field on a point in the passage of time. Every tone removed from the keynote seeks repose in a point of time and place. This would not be possible if the keynote were not held in futurization. It is the subtlety of the futurization of musical time and place that is the real power that draws us from a point of time to another point of time through varied tonal experiences. These two phases (motion acting upon tonal substance) express the primal point where rhythm, harmony and melody are comprehended as a unity. The keynote is the first expression of the harmonic phase of the law, an anticipated point of time as a particle of repose is the first expression of the rhythmic phase of the law. The free use of the tones in the circle of a key, within these two phases, constitute the scale

tune, man's first musical creation, the beauty of which lay in the elemental activity of the scale being drawn—not pushed—to a fundamental point of rest. With the futurization of time and place man sang and continues his song within the consciousness of key and found therein the first faint glimpse of beauty, which grew in brilliancy through the greater power inherent in his harmonic consciousness.

Melodic creation is not a mystery. It is the consequence of rhythmic activity acting upon tonal material in the unity of the scale. The consciousness of forms of time and the consciousness of harmonic unity in the scale, which are felt, any one can earn through exercise if the desire is great enough. In the possession of these various phases of primal cause the creation of music has as firm a foundation as that of speech, and from a notion that melody is the result of whims and fancies, it is brought in the nobler field of intellectual honor.

The foregoing explanation of the principles of melodic creation may seem complex and somewhat mystic, but in actual demonstration it is so simple that a child is able to understand and to perform.

## "FEDORA" INCLUDED IN CINCINNATI LIST

Lyford Leads Giordano Work at Zoo—Local Soprano as "Marguerite"

CINCINNATI, Aug. 11.—Giordano's "Fedora," a novelty in the season of the Zoo Opera Company, was given its first local performance under the baton of Ralph Lyford on Aug. 2. The performance was a most dramatic one, and was sung by one of the most adequate casts of the season. Edith de Lys, in the title-rôle, sang with a voice of considerable beauty, and acted with marked emotional power. Ludovico Tomarchio as *Loris* was in fine voice and acted with conviction.

Others in the cast included Fanny Rezia, Anita Klinova, Mario Valle, Virginia Seymour, Clifford Cunard, Italo Picchi, Louis Johnen, Natale Cervi, Leo Canova, Richard Pavey, John Phillips and Violet Sommer. Elizabeth Barbour as *Lazinski*, the young pianist, played with distinction. The orchestra, under Mr. Lyford, played the score effectively, and the staging of the work was very satisfactory.

Two performances of "Faust" have been given during the last fortnight. Italo Picchi, bass of the Metropolitan, was a dominating figure as *Mephistopheles*. Fanny Rezia was an excellent *Marguerite* in the initial performance. The same part was sung by Clara Thomas Ginn, an American artist and a resident of Cincinnati, on Aug. 1. Mrs. Ginn proved herself a talented actress, and gave an excellent vocal performance. Charles Milhau sang the title-rôle well, and others in the performances were Joseph Royer, Miss Klinova, Mr. Johnen and Lucy de Young. The chorus sang spiritedly, the second performance being in general the smoother one. Interesting dances were given by the ballet.

Other performances of the last two weeks included a repetition of "Tosca," with Mme. de Lys, Mr. Tomarchio and Mr. Valle as the principals in a dramatic performance; "Traviata," with Mme. de Lys, and a Saturday performance of Delibes' "Coppelia" by the ballet.

"Carmen," given on a recent Sunday night, was a considerable success. Mr. Royer as *Escamillo* and the other singers sharing in an ovation.

Cecilia Hansen, Finnish violinist, who will make her American debut in October, has been engaged as soloist with the Boston Symphony.

THIS article by Frederick Schlieder is the second of a series relating to the art of improvisation as an agent for stimulating and developing the creative faculties. The first article by this well-known New York musical thinker and teacher appeared in MUSICAL AMERICA for June 2 and dealt with improvisation and the elements that enter into its serious and successful practice. In the present essay Mr. Schlieder treats of Melody, discussing it from the psychological, theoretical and practical viewpoints. His third article will take up the question of harmonic influence upon melodic creation.



# Répertoire Theater Is Wanted to Save Comic Opera

[Continued from page 1]

dians, charged with setting spark to the barrel of hoary quips, may be funny in more favorable circumstances, but they seem bowed with the weight of cares. They are merry men moping glum. We sigh for no Gilberts to make gay the night, for miracles went out with the Victorian age, but we expect something better than the synthetic wit of the so-called revue and machine-made situations, hopelessly dull and dreary.

## Familiar Jingles

When it comes to Sullivans we are in even a worse plight, for not a spark of the genius of the Savoy seems to have survived in these shows. The music is trite, dismal stuff, turned out by the yard, with annoying reiteration of all the old tricks of orchestration and endless repetition of the inane devices that pass for "local color." It is always the same; a note changed here and there, the tempo altered, the time-signature varied, but it is the old familiar stuff that has served many a show, and in our adventures we were constantly reminded of a story. This story may be as familiar as the musical comedy score to many, but it illustrates the point. Amid the enthusiasm of an Atlantic City première—world première would be the technical description—the smiling composer approached an acquaintance. "Well," he said, "the show's a great success. How do you like my music?" "My dear fellow," the other responded, "I like it immensely, I've always liked it."

Even without the rare quality of originality, the scores might be made more musicianly, more workmanlike, but the composer today turns his back upon the traditions and forms of the past. Gone is the recitative which Sullivan used with the same mirth-compelling satire that his great collaborator brought to his lyrics. Such things as the introduction to the Captain's Song in "Pinafore," beginning with "My gallant crew, good morning," are but memories today. Yet there is more in that one moment of recitative than in some entire scores of the present. Gone is the aria. The "hit" has replaced it, and it would be useless to discuss the futility of the "hit." It is usually something like "Dainty Ankles," sung by Gracie and Boys, or "The Wakahula Hop" by Kenneth and Girls. We can but mourn the departure of gems like "Take

IN the decline of musical comedy to its present feeble state the best traditions of the comic opera have been virtually lost to sight.

The investigation undertaken by MUSICAL AMERICA has revealed lamentable conditions, but it has been productive of certain suggestions for the betterment of the light musical entertainment.

In this, the fifth and last article of the series, the average Broadway production is discussed and the ways and means of preserving the traditions of the operetta form are considered.

a Pair of Sparkling Eyes," "A Wandering Minstrel," "The Moon and I."

## Concerted Writing Tabu

In the concerted pieces the loss is even more marked. In fact, concerted writing seems to be absolutely tabu. The duet, trio, quartet today is something sung in unison by two, three or four persons. There is sometimes a "harmonized refrain" by earnest souls who have not the remotest sense of harmony or singing. Yet all the stuff of Broadway would not purchase one madrigal by Sullivan. Here regrets are rather vain, for how would they sing "Brightly Dawns Our Wedding Day" if "The Mikado" were revived by typical specimens from the casts of today? Blame the vogue of the Gaiety success, on which our leading composers have patterned their works! "The Arcadians" had some excellent concerted music and scenes, and "Miss Hook" is memorable for "Bottles" as well as some dozen other numbers.

The musical scene has gone the way of the concerted piece. We may have become inattentive through sheer boredom, but, if we are not in error, the only musical scene we detected was the finale to the first act of "Adrienne," in which Albert von Tilzer has supplied a bit of writing reminiscent of the Puccini style. "Adrienne," by the way, is a good workmanlike show, not distinguished by unusual qualities but possessing some form.

## Poor Casts and Choruses

It may be well that we have no Gilbert and Sullivan revivals because there are no artists capable of forming a repertoire company for such a venture. The producer, having engaged his aides to compile a "musical comedy" and his ar-

tists to paint elaborate scenes and design fantastic costumes, apparently regards the selection of a cast as an unimportant matter. He snares his comedian, searches for his star, and waives the rest. Still, good people may struggle valiantly with poor material and be overcome, so somewhere on Broadway there may be potential Savoyards waiting only for the opportunities to play *Dick Deadeye*, *Sir Joseph Porter*, *Captain Corcoran*, *Josephine*, *Nanki-Poo*, *Yum-Yum*, et al.

Be this as it may, the average production is a desperate affair, with a terrible orchestra whose duty seems to be to make as much noise as possible and overwhelm anyone who attempts to sing. In the last office the band is mercifully effective for the most part. One rarely catches even a sentence of a song and the chorus might just as well remain with mouths firmly closed. Indeed, the result would be better, more often than not, for the ladies seem to be chosen merely for ability to make quick changes of costume. They are badly drilled, dance feebly, and move with very little grace through "evolutions" first practised in school shows. They come on again and again, while the refrain of the "hit" is repeated and repeated until one is impelled to rush shrieking from the theater.

## The All-Important Dance

It is in considering this assault upon the ears committed in the name of the dance that we seem to reach the crux of the production problem. Some wretched jingle may be repeated ten times while someone prances about the stage, because the producer thinks that dancing is the magnet that fetches the public. Yet one dancer is absurdly like another on Broadway. All go through the same steps, perform the same eccentricities. One of these nights an audience will dance out of a theater in self-defence.

We discussed the problem with a composer who gave Broadway many brilliant successes in the old days. He railed at the dance craze as absurd, and at the present-day methods of casting for which it is largely responsible. As he described the situation, the composer is called in to talk over the cast. "Now," he says, "there's the leading lady. I want a rather tall, statuesque person, with a very good voice."

"Well," replies the manager, "we've engaged Cissie Toddles for this part. She's rather short, can't sing much, but she can dance."

The composer argues in vain and finally capitulates. "All right," he sighs. "We'll have to make the tenor the principal vocalist. Now I want a fine-looking chap with a really good voice."

"We've fixed all that," says the manager. "Reginald Shrilitt is engaged for the part. I know what you're going to say. I admit it. He's got a face like an axe and can't sing a note, but, boy, he can dance. Perhaps I'd better give you a line on the rest of the cast. There's this baritone, Bobby Brummer's the man. Of course he's really a soprano, but his eccentric dance is a K. O. And while I think of it, you can cut out the second tenor's song and we'll give the part to Vladimir Verst. We must get a Russian dance in somewhere. Chorus, eh? Oh, nobody listens to what the chorus sings. Let 'em dance it."

## Something Must Be Done

So we reach the end of our investigation with the conclusion that something ought to be done about our musical comedy, and done quickly. Rare birds like "Sally" are not sufficient justification for all the shouting and expense of the business. If we are to keep alive the traditions of operetta and compose pieces which will draw discriminating audiences to the lighter lyric theater, we must consider ways and means.

"The first step toward better things

is candid self-criticism," said Daniel Gregory Mason in his excellent letter published in this series last week, and he declared that musical comedy must follow the drama and prove its purpose through the little theater.

Paul Tietjens, himself a composer of admirable musical comedy, believes the great work may come, and meanwhile the public should not be denied what it wants.

Victor Herbert declares that the public wants the best, but conditions in the theater and the mistaken ideas of some managers have wrought a decline from old standards.

Jerome Kern sees the present form dictated by conditions in the theater.

"Give us a home for comic opera," says Mr. Herbert. "A theater devoted to repertoire and new works." "Give us yearly revivals of Gilbert and Sullivan," says Mr. Tietjens, and so we find Dr. Mason, Mr. Herbert and Mr. Tietjens advancing similar ideas.

## Composers Need Stimulus

Nothing could be more stimulating than yearly revivals of Gilbert and Sullivan, and the works of other masters of the operetta form, and any repertoire would certainly include the works of many living composers. Good things come to Broadway in the course of time, but the younger writers want more stimulus, and the public, once enabled to appreciate the immortals of the Savoy and sincere composers now active, will turn from the machine-made production they now accept as entertainment.

It has been contended by representative composers that good things never fail. The managers, however, are confident that they are giving the public what it wants, since the public continues to pay. The public, then, supports shows good and bad, displaying no discrimination, or is it possible that the more meritorious pieces attract a better class of public? These questions have been discussed in the course of the preceding articles, and no purpose would be served by recapitulating statements and arguments advanced. Certain it is that there is a section of the public, large or small, that wants something better than Broadway can offer in the average production. Given a definite demand, writers, composers and artists will be found to supply what is wanted. If this demand is to be brought before the commercial producer in terms he can understand—in short, the language of the box office—someone with sufficient faith must arise and demonstrate his beliefs.

We want our repertoire theater for operetta and musical comedy, our little theater movement in comic opera, and how we yearn for that annual revival of Gilbert and Sullivan! Perhaps, some day, these things will have been achieved. Perhaps—! But our assignment was to investigate, not to prophesy. We have done.

P. CHARLES RODDA.

## Elly Ney to Present

### Works by Americans on Next Season's Programs

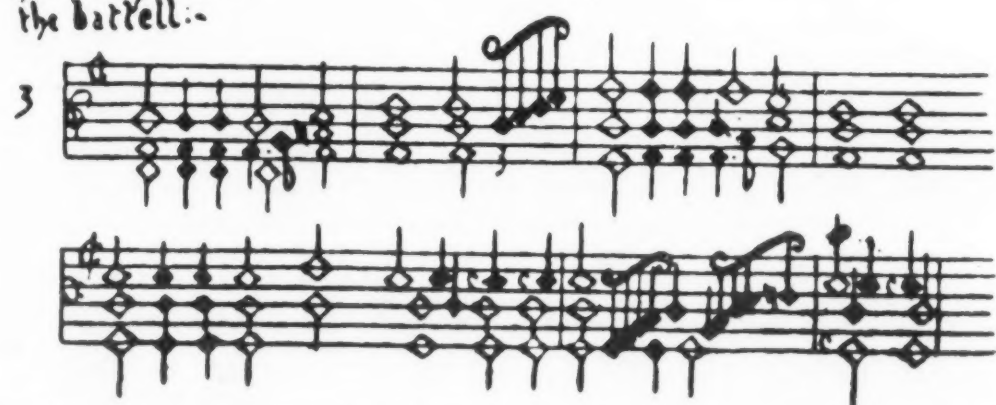
Elly Ney, pianist, who was heard only once in recital in New York last season, will appear several times in the coming year, her first recital being scheduled for Nov. 7, in Aeolian Hall. Mme. Ney plans to present a large number of novelties this season, both classic and modern, many of which will be by American composers.

Mme. Ney recently interrupted her vacation, which she is spending with her husband, Willem van Hoogstraten and their daughter Eleanora on their Long Island farm, to appear as soloist with the New York Philharmonic under her husband's bâton at the Lewisohn Stadium where she played Beethoven's "Emperor" Concerto and Liszt's Hungarian Fantaisie, besides six encores which were demanded by the audience. Mme. Ney recently returned from a transcontinental tour, in the course of which she appeared with the Los Angeles Philharmonic, Mr. van Hoogstraten being guest-conductor for the concert.

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## Seventeenth Century Music of Byrd Revived in British Tercentenary

The march before  
the battle.



From One of the Earliest Pieces of European "Program" Music: A Composition by Byrd Depicting Various Phases of a Battle, from "Lady Nevill's Virginal Book," About 1560

[Continued from page 3]

of them." Elsewhere he alludes to his use of harmonic methods censured by his contemporaries: "If there happen to be any jar or dissonance, blame not the printer, who, I do assure thee, . . . doth here deliver to thee a perfect and true copy!"

Apart from his numerous works for the virginal, which include a precious unpublished collection known as "Lady Nevill's Virginal Book" and "Parthenia," done in collaboration with Bull and Gibbons, Byrd's sturdiest claim to fame must rest upon his church music. This is characterized by W. Barclay Squire in general as "solid and dignified and often remarkable for a pathetic beauty." Two books of the "Gradualia," a collection of motets for the year's services of the Roman Catholic Church, were published in 1607. He

wrote a number of Masses, that for four voices being perhaps best known.

Byrd was a devout man, as is shown by the phrasing of many dedications to his works, but he seems not to have altogether escaped ecclesiastic displeasure and is said even, with his family, to have been excommunicated. His declining years were embittered by differences as to his property, Standon Place, which had been confiscated by the Crown from a former owner, and it is a significant fact that his eldest son, Christopher, is "cut out" of his will.

Byrd died on July 4, 1623, to be recorded in the Chapel Royal Cheque-Book as "Father of Music" and in the memories of musicians as a master alike of mass and madrigal, whose works, come down fragmentarily in diamond-shaped notes indited with the quill, are mute records of the proud artistic age when Shakespeare wrote and Elizabeth ruled.



### Edna Thomas to Sing at London Coliseum

Edna Thomas, who specializes in Creole and Negro Creole songs and spirituals will sail for England on the Leviathan on Aug. 18, to fill a six weeks' engagement at the London Coliseum. Miss Thomas went abroad in May, and appeared with such success in recital that she was compelled to give another recital immediately and was engaged for six private concerts. She returned to this country for three weeks to fulfill six engagements at Atlantic City booked by the Philadelphia *North American* for the benefit of the Children's Sanitarium which it sponsors. Miss Thomas will return to the United States early in November, and will immediately go on tour throughout the country.

### Change in Faculty of North Carolina University

CHAPEL HILL, N. C., Aug. 13.—Thomas Hoffman Hamilton, after three years as vocal teacher and conductor of the Glee Club at the University of North Carolina, has moved to Cambridge, Mass., where he will study music in the Harvard Graduate School during the coming year. He will be succeeded at the university by Theodore Fitch, a graduate of the University of Rochester. Mr. Fitch has studied in the Eastman School of Music and for his last two years in college was soloist with the University of Rochester Glee Club.

### Victorina Hayes Appears at Newport, R. I.

Victorina Hayes, soprano, accompanied by Grace Chalmers Thomson, pianist, appeared recently in concert in the Historical Society Rooms at Newport, R. I., together with Salvatore de Stefano, harpist. Miss Hayes was well received by a large audience. The soprano, again accompanied by Miss Thomson, sang last month at the Casino, Atlantic Highlands, N. J.

Mary Ludington, pianist and accompanist, sailed from New York aboard the Bremen on Aug. 8. Miss Ludington will spend the entire coming season in Europe, devoting her time to study and concert work.

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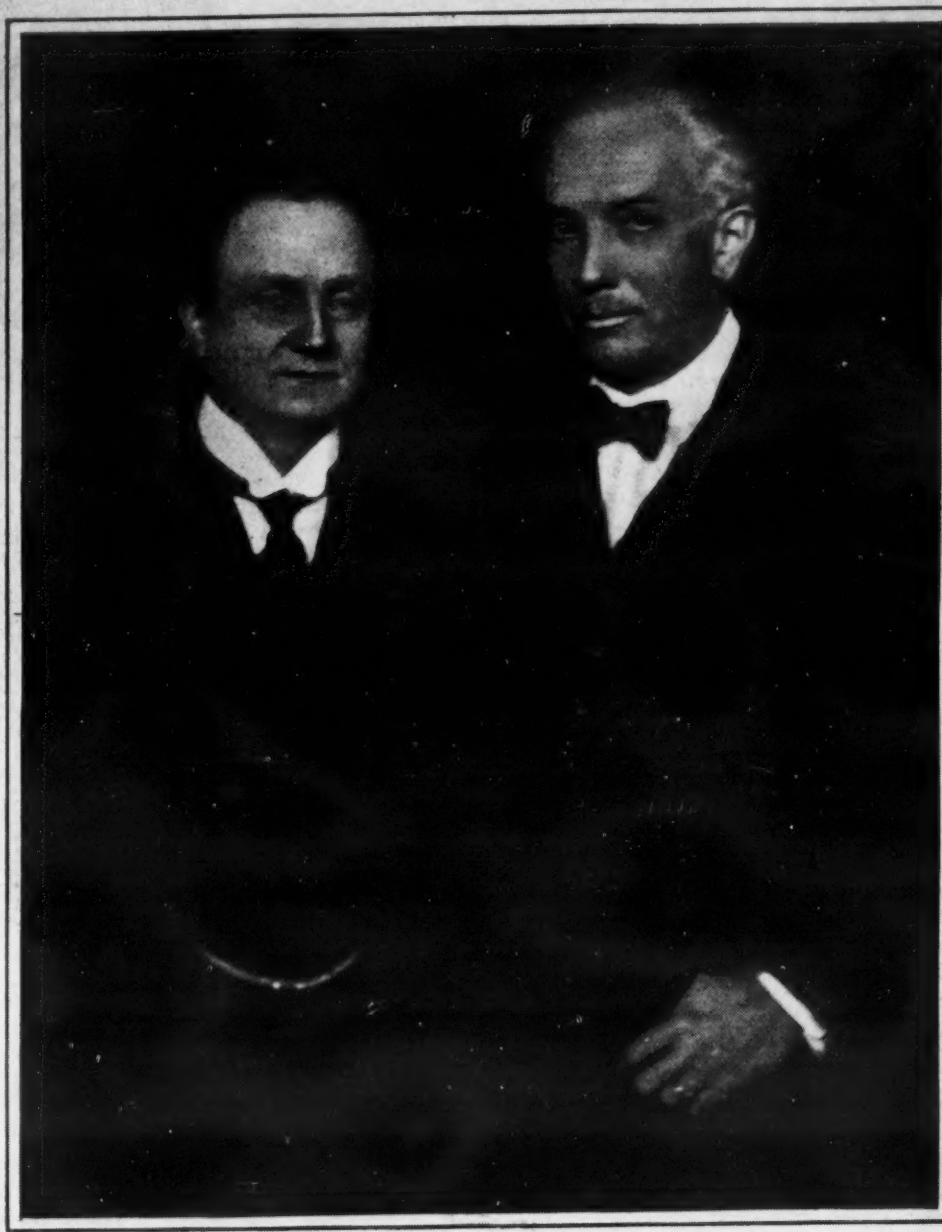
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## Georg Schneevoigt to Be Heard Next Fall in America as Guest Conductor



Georg Schneevoigt, (Left) European Conductor, Who Will Visit America in October, and Richard Strauss

GEORG SCHNEEVOIGT, the European conductor, who is coming to America in the end of October for a visit to his daughter, the Countess Constedt of New York, has already been engaged to appear as guest conductor with two orchestras and negotiations are being carried on by his managers, the Universal Concert Bureau, for other appearances. For more than twenty years Mr. Schneevoigt has been recognized as one of the foremost conductors on the Continent, and has recently been hailed in Berlin as the only conductor who could be compared to Nikisch. At the outbreak of the war, he gave up his position as conductor of the Riga Symphony, going in 1919 to Christiana, where he organized an orchestra. He has since been called to Stockholm to conduct the Koncertverein, which has been developed to one of the first organizations in Europe. Mr. Schneevoigt has appeared with all the leading orchestras in Europe. He achieved an outstanding success in Rome, where he was invited to lead the Augusteum Orchestra in two concerts. So great was his triumph that he was re-engaged for four pairs of concerts, an

honor never before accorded to a visiting conductor. He is now leading the Berlin Philharmonic in a series of concerts in Scheveningen, Holland.

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### Emma Eames to Live in France

BATH, ME., Aug. 8.—Emma Eames, formerly one of the most important stars of the Metropolitan, who, with her husband, Emilio de Gogorza, has been living in Bath since 1914, has announced that she will sell her house here and live permanently in the south of France. Mme. Eames and Mr. de Gogorza returned recently from a visit abroad and her physicians have advised her that the New England climate is too rigorous for her health. Mr. de Gogorza will remain in this country to continue his concert career for the present. No date has been set for Mme. Eames' departure.

### Harrington Van Hoesen Heard in Recital at Atlantic Highlands, N. J.

Harrington Van Hoesen, baritone, appeared recently in a program of operatic arias and songs at the Casino, Atlantic Highlands, N. J., accompanied by Grace Chalmers Thomson. Mr. Van Hoesen was particularly successful in the Prologue to "Pagliacci" and a group of songs in English. He is soloist at St. John's Episcopal Church, Jersey City, N. J., and also at Mt. Nebo Temple, New York.

Mabel Garrison, soprano, has completely recovered from her recent illness and has returned to the concert stage. Her first recital was in Ithaca, N. Y.

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Dear MUSICAL AMERICA:

By the death of our late President, there passed from us a typical American, a statesman, a great gentleman.

Warren G. Harding was a typical American in that he came from a farm where he chopped wood to be the head of a nation. He did so by successive steps which testified to his ability as well as to the approval of his fellow citizens and also to the fact that he was able to withstand the limelight of criticism.

Besides his other activities, as we know, he was a newspaperman, starting as a reporter, winning his way to the editorship and finally to the proprietorship of the leading local paper at his home in Marion, Ohio.

It was said of him by certain of his detractors that you could find thousands like him in this country.

Unwittingly they paid him as well as the nation a compliment that it could produce from among its heterogeneous population a large number of men able to take the helm of affairs and do so with success.

If you think it over you will find that in any of the great European countries you could almost count on the fingers of one hand the men who would be considered able to head the nation and conduct its home as well as foreign policies in an able and satisfactory manner.

Harding was a statesman for the reason that he exerted himself even to the utmost of his strength for the sake of the policies which he believed were the expression of that idealism which he felt should be our guide in human affairs.

Here he differed from the politician who exploits his opportunities as well as the people in his own selfish interest and loses no opportunity by opposition and indeed by misrepresentation to injure and sidetrack those who stand in the way of his ambition.

He was a great gentleman, for even to those who had attacked him most venomously he bore no malice, but was always kindly, modest, unassuming and, as testimony has shown since his lamentable death, unostentatiously worked harder and longer hours than any of his predecessors.

Coming into office with an unprecedented majority, which expressed the dissatisfaction with existing conditions and with the previous administration, he was destined to see many of those who had formerly acclaimed him fall away because he could not accomplish the impossible.

His calm, indefatigable, self-sacrificing labor for the people was not chronicled, but if he assisted at some social function given by his wife, or played golf with a friend, that was sent out through the press. Is it any wonder that there was national misapprehension as to what he was doing? Is it any wonder that the man in the street, the business man, the merchant, the financier struggling to make both ends meet and pay taxes, had no idea of the long hours of devotion to public service of his President?

It is the irony of fate that just before he died, his devoted wife was reading to him an article by Samuel G. Blythe in the *Saturday Evening Post*, which in a dispassionate manner discussed his situation, his grave responsibilities, the

manner in which he met them, told what he had accomplished, and how, after the inevitable slump following the war, he had brought order out of financial chaos and greatly aided in restoring that prosperity which we are now enjoying.

His last words, as she read, were: "Good! Good! read some more." And with that he passed out.

How much the prosperity for which he labored so earnestly affects all those engaged in our musical life and in our musical industries, all those who earn their bread by music, in the dramatic world, in the arts, the sciences, the professions, only those know who realize that those who represent the world of culture are the first to suffer and the last to recover when business is bad.

He fell a martyr to the cruel conditions which surround a President. Amid it all he became the shining mark for the jealous, the envious, the disappointed, for our democracy has not yet learned that respect for authority which characterizes the older nations.

Towards the last he became convinced that this country must in some way aid in the reconstruction of Europe in order to prevent a cataclysm and when he did this, he was taunted with endeavoring to sneak by a back door into the old plan of a League of Nations proposed and advocated by Woodrow Wilson.

Knowing the opposition which even the projection of such a proposition had already met with, realizing his failing strength, surely it must stand to reason that nothing but a stern sense of public duty could have forced him to go on his last trip, which finally cost him his life.

I write this on a lake with the mountains before me, in the North Woods, on the Sunday that followed his death, with a nation in mourning. A great peace pervades the scene.

From far off come the clarion notes of a cornet as if from outer space some high intelligence were summoning our people to rise out of the slough of selfish materialism, of would-be isolation from the troubles that affect the world, calling us, appealing to us to save civilization and so fulfill our destiny.

Writing to me from Berlin, Cecil Arden, charming and talented member of the Metropolitan Opera Company, tells me that one of the loveliest things about a life in Germany is the really sincere appreciation of music. She had been at dinner at the home of one of the greatest surgeons and after a very delightful meal, the Herr Professor became most enthusiastic telling her of a lovely quintet of Dvorak's which he had only recently come upon. He was elated, for the viola, his particular instrument, has a very important part in that quintet.

He asked her if she would enjoy hearing it, to which naturally she expressed a delighted assent. Then one of his sons, a young doctor, brought his violin and two other men, one a lawyer, the other a merchant, got their respective instruments, and so Miss Arden heard the quintet played as experienced professionals could perform it, to which she adds that after all that is real "amateur" playing in the sense in which the word was originally evolved. Is it any wonder that that type make wonderful musically understanding audiences?

Miss Arden expressed the hope that if only our boys could get that point of view, what pleasure they would have when they are men.

It was a revelation to her to see those faces illumined with the true love of music, entirely carried away from the memories of the operating room, the ether, the misery, law and—business. As she looked at them, she had a sense of well-being and the sense that music can do something which no other art can do.

She expected to leave for Baden-Baden, then go to St. Moritz and lastly to Paris, where womanlike, she is going to have a real costume made for "Carmen's Dream," the interesting composition which her great teacher, Buzzi-Peccia, has written for her.

Miss Arden had a charming opportunity of realizing why the German people are so musically appreciative. It is because they have long learned to develop music themselves, particularly in the home, with chamber music, instead of having music made for them by others to whom they paid extravagant prices.

As your editor has often proclaimed in his public addresses, no country, no community, is really musical unless it

develops its own music, encourages its own musicians, patronizes its own music teachers, when they are worthy, and considers it an honor as well as an asset to have produced, if only once in a generation, some musician, some teacher of national reputation and standing.

Writing this, I am reminded that in England they recently celebrated the tercentenary of one William Byrd, who was a notable composer and was considered by competent authorities the equal of Palestrina in church music, the founder of the Madrigal school which was one of the greatest glories of Elizabeth's reign. He was also the first great romanticist in instrumental music in England.

It is interesting to note that Byrd wrote for a set of "Songs, Psalms and Sonnets," printed by Thomas East at Pauls Wharfe, as far back as 1588, the following:

#### WILLIAM BYRD

"The most assured friend to all that love or learne Musicke."

Reasons briefly set downe by th' auctor, to perswade every one to learne to sing.

First, it is a Knowledge easely taught, and quickly learned, where there is a good Master, and an apt Scoller.

2 The exercise of singing is delightful to Nature & good to preserve the health of Man.

3 It doth strengthen all parts of the brest, & doth open the pipes.

4 It is singular good remedie for a stutting & stamering in the speech.

5 It is the best meanes to procure a perfect pronounciation & to make a good Orator.

6 It is the onely way to know where Nature hath bestowed the benefit of a good voyce; which giuft is so rare, as there is not one among a thousand, that hath it: and in many, that excellent giuft is lost, because they want Art to express Nature.

7 There is not any Musicke of Instruments whatsoever, comparable to that which is made of the voyces of Men, where the voyces are good, and the same well sorted and ordered.

8 The better the voyce is, the meeter it is to honour and serue God there-with: and the voyce of man is chiefly to be employed to that ende.

Omnes spiritus laudet Dominum. Since singing is so good a thing, I wish all men would learne to sing.

As you read this you see that a good many things our wiseacres consider they have only just discovered, namely, what music can do for us, were known at least three hundred years ago, though perhaps in the storm and stress of wars and politics since that time, they may have been temporarily forgotten.

Byrd's statement, "the music of the human voice is the most beautiful" should appeal to us, though I regret to say there are still many who think the vocal gymnastics performed by a coloratura are the only music worth listening to.

When a performance of Byrd's compositions was given at Aeolian Hall, London, recently the keeper of a restaurant wrote to William Byrd, Esquire, that as he was due to give a recital at the Hall he would like to draw his attention to the restaurant which is conveniently near. He hoped that Byrd would come and give it a trial and if he is pleased recommend it to his friends!

César Thomson, renowned virtuoso, teacher and composer, is soon to come to this country to the Ithaca Conservatory where he will start in next September.

Years ago, he was a member of the celebrated Bilse Orchestra in Berlin. At that time among his many interests was that of naturalist, anent which Florence E. Wilbur sends me the following story.

As a young man, it seems, he played with the Bilse Orchestra as leader and soloist at Riga. While there he made the acquaintance of a charming young doctor—a great music lover. They took many long rambles together.

One day the young doctor showed him a remarkably beautiful snake which he had found there in the woods. So beautiful was it that he did not wish to part with it, save to one who would take the best of care of it. The professor noted its beauty and on being assured that there was no danger from its bite, offered to take it. The doctor gave it,

saying that he often kept the snake in his pocket and that at times it would creep up to his chest and down in his sleeve.

When the professor went out he always took the snake with him. The people in the house where he was staying were afraid to enter his rooms when he was not there. And so it came about that the snake was ever present when the master played solo.

But one day it happened that the snake, perhaps agitated by the warm summer temperature, insisted on creeping up the sleeve of his left arm while he was playing solo with the orchestra. The professor was obliged while playing to give it several taps with his hand to make it return, but the snake to avoid the taps came out yet further from the sleeve, much irritated and hissed its displeasure. The public saw the snake crawling out of the sleeve and going toward the neck of the violin. You can imagine the situation. Luckily it was the end of the first part of Vieuxtemps' "Fantasie Appassionata," which gave Thomson an opportunity to bring to a conclusion an incident which, though it took place forty years ago, still remains a good story among the members of the Bilse Orchestra.

It became customary, whenever the good professor met a member of that orchestra, for him to be asked, "How's your snake?"

Just got another letter from Russell S. Gilbert, the well-known composer who is on that Mediterranean cruise. He signs himself as being of Orange, N. J., and incidentally of New York City.

Gilbert says that he and his party of more than 500 are now at Monte Carlo where, of course, they all went to pay their respects and deposit some of their money at the Casino. Already have told you that Dr. William C. Carl, noted organist, is in that party. Gilbert doesn't say whether Carl risked any of his hard-earned money.

They were all absorbed in the play at the Casino until Mrs. Oliver Harriman, who was also with them, recognized her dearest friend, Mary Garden. The rest of the evening the party forgot the play and revolved about the table at which Mary was playing.

When Dr. Carl discovered Mary's mother playing at the next table, the whole 500 enjoyed another walk and wondered how she could look so young. If, writes Gilbert, Mary's mother had brought a thousand bottles of beauty with her and sold them at ten dollars a bottle, they would have been bought up in five minutes.

There was also much discussion as to whether Mary's jewels were real or paste.

Gilbert says he misses MUSICAL AMERICA and feels out of touch with the musical world, but hopes he will find a copy in Naples or Florence.

Geoffrey O'Hara, musician, song leader and professional humorist, sends me word from New Philadelphia, Ohio, that he nearly had an apoplectic fit when, at a recent Chautauqua concert there, the "platform man," as they call the official announcer, stepped down to the footlights and exclaimed in angry tones: "The children will kindly refrain from communication." They didn't, says O'Hara.

O'Hara also inclosed the official program for the Olympic games at Paris, France, which included football, polo, rifle and gun contests, fencing, a reception at the Elysée, the banquet of the International Federation, Greco-Roman wrestling, rowing, lawn tennis, swimming, boxing, a demonstration of French boxing, a demonstration of Basque pelote, performances with weights and dumbbells, cycling, equestrian games, yachting. One day was devoted—to opera.

It should be pleasant for those who believe in the American composer to learn that Fred S. Converse of Boston is writing original scores to accompany the motion pictures which James Creelman, Jr., and his associates are soon to release on Broadway in the shape of an eight-reel film, "Puritan Passions," after Percy Mackaye's play, "The Scarecrow," a drama of New England witchcraft, which was produced a dozen years ago by Frank Reicher, with Edmund Breese as the Devil among its stars.

Converse, you know, is responsible for the opera "The Pipe of Desire," produced at the Metropolitan, and also a three-act opera, "Sacrifice," given in Boston.

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

In a recent interview he reminded us that one theater spends more money on music in a year than the annual deficit paid by rich men for a symphony orchestra, and the theaters get their money back.

\* \* \*

Victor Herbert has also been writing for the movies and so conducted the orchestra when they produced a film at the Cosmopolitan, showing "Little Old New York."

Herbert tells us that the basis of his symphony was a melody that he had carried in his mind for thirty years. Curious that he had never before brought it out, considering how much he has produced, and fine work at that.

He says that the melody was a haunting tune with a rhythm that had come down from his Gaelic ancestors through centuries. It was the old Irish "Coolin." The Coolin was the music of a song sung in Ireland hundreds of years ago when Irishmen were ordered to cut their hair short. They were immensely proud of their flowing locks in those days. Indeed, the men of that time were prouder of their hair than the women of today are of their own. It was a racial custom to wear it long, and racial customs are rooted deep in Ireland.

The men rebelled against the order. There were mighty disturbances. Some finally obeyed. Others went to jail for refusing. Men actually went to the scaffold and died rather than cut their hair under compulsion. The Coolin was the song that was sung during that troubled time.

This should be interesting news to our flappers who cut their hair because they think it suits them better, except the fat dear old ladies who follow the custom and look like the devil in consequence.

But doesn't this show that we have progressed?

Three hundred years ago men died because they had to have their hair cut. Today our young women cut their hair short and they also dye!

\* \* \*

The announcement is made that the Russians have determined to revise the opera of "Carmen."

They are so good as to tell us that the music is to be kept intact, as far as possible, but the libretto is to be made realistic. The work is to be undertaken by Vladimir Nemirovitch Dantschenko, who is the producing genius of the Moscow Art Theater, which is to come to us next season.

Well, as the Russians have revised everything and thus have abolished not only government but the liberty of the press and religions, incidentally cutting off the heads of those who did not agree with them, why should they not tackle "Carmen"? Having disposed of everything there is, what was left but opera?

\* \* \*

What funny stories they do tell about prominent people!

Henry T. Finck recently disposed of one that has been going the rounds of Europe and has reached this country, to the effect that Puccini had become tired of society and was living in a cave at a place so remote from his neighbors that he got his groceries from the baggage car of an express train as it rushed past.

Can you imagine the condition of some of those groceries when they were hurled from an express train as near the feet of the expectant composer as the baggage-man could figure?

Let me add, that to show the foolishness of this story, Puccini had his picture taken in company with a group of pretty girls. As he is now about 65, this shows that he is, to use the vernacular, something of a lively old bird.

\* \* \*

A story was recently cabled from Paris to the effect that Leopold Stokowski, the eminent conductor of the Philadelphia Orchestra, was discovered one Sunday night listening to the world's worst orchestra, which provided music for a gay asphalt ball in front of a Latin Quarter café where hilarious students and wondering tourists were celebrating France's Independence Day.

At a certain jolly Swedish restaurant lanterns were strung up outside, a decrepit old piano was dragged out on the sidewalk and a bent saxophone was produced, along with a German accordion of reduced chest expansion, from which a group of American, French and Czechoslovak artists brought forth music

without previous rehearsal. This super-symphony performed roughly for about ninety-six hours.

Stokowski who had dropped in with a group of old friends was so fascinated by the repertoire which balked at nothing, that he exclaimed: "It is the spirit of the thing. Even if the orchestra is so rotten, it is good!"

Anyhow, Stokowski seems to be enjoying himself in gay Paree, which was to be expected after some of his experiences in the city of Brotherly Love!

\* \* \*

If you had been in Cleveland, Ohio, lately you would have noticed that the citizens there walked with their heads in the air and their chests out. This is not to be ascribed to the heat but to the

cabled news that Nikolai Sokoloff, the conductor of their symphony orchestra, having conducted the London Symphony Orchestra, scored a triumph. Everybody in Cleveland has heard about it and everybody in Cleveland knows that the critic of the *Morning Post* in London said that Sokoloff gave an interpretation of the First Brahms Symphony "which for massive strength and dignity could not have been surpassed."

\* \* \*

Just read of a new sensation which has appeared in California, in Orange County, in the shape of "America's Bird Whistling Chorus," which recently performed with a local symphony orchestra. Report comes that the whistlers were enthusiastically received.

## At the Première of a Cadman Song



Photo by J. C. Milligan

An Earnest Group "Trying Out" a New Song Composed by Charles Wakefield Cadman to Words by John Steele, Tenor. Mr. Cadman Is Seated at the Piano, and Mr. Steele Is Standing by the Keyboard. Herman Heller, Conductor of the Orchestra at Grauman's Metropolitan Theater, Los Angeles, Is Offering Suggestions

LOS ANGELES, Aug. 11.—Charles Wakefield Cadman, composer, and John Steele, tenor, both of whom fulfilled a recent engagement at Grauman's Metropolitan Theater in this city, took the opportunity, while waiting behind the scenes, to complete a new song com-

posed by Mr. Cadman to words by Mr. Steele. The picture was taken at an interesting moment when the song was being "tried out." Judging from the absorbed expression of this first audience, it should prove popular on concert programs.

### Band Concerts Attract Thousands to Duluth Parks

DULUTH, Aug. 11.—Charles Helmer and Duluth's Municipal Band, of which he is conductor, have gained great success in the free concerts given each Sunday afternoon in the parks. The programs are of artistic value and the concerts have proved highly popular. That of Sunday last was given in Chester Park, one of the most beautiful of Duluth's beauty spots, and was heard by thousands of persons. An interesting feature of the program was Mrs. Stanley Butchart's singing of "The New America," composed by D. J. Michaud of Duluth, conductor of the Orpheum Concert Orchestra.

MRS. GEORGE S. RICHARDS.

Vladimir de Pachmann, veteran pianist, will sail for the United States aboard the *Majestic* on Aug. 22 for his transcontinental American tour. His first New York recital in many years will be given in Carnegie Hall on Oct. 11.

### Guevchenian Heard in Keuka Park Recital

KEUKA PARK, N. Y., Aug. 10.—Badrig Vartan Guevchenian, Armenian tenor, was heard in recital during the session of the Keuka College summer school on July 28 and was acclaimed in a program of Italian, American, Russian, Armenian, English and German songs. Mrs. Guevchenian was accompanist. Mr. and Mrs. Guevchenian will direct the vocal and piano departments in Danville College, Ind., in the coming year.

Moriz Rosenthal, pianist, who will return to America in October after an absence of seventeen years, will commemorate the thirty-fifth anniversary of his first American appearance, which took place at Boston on Nov. 9, 1888. Mr. Rosenthal, despite his long career before the public, is one of the "younger" pianists of his generation, being two years the junior of Paderewski and fourteen years younger than de Pachmann.

It is also reported that after the performance the chorus was entertained by the director, when a pleasant evening of whistling was enjoyed and prizes were given out in whistling contests and musical excellence. Refreshments were served, but it has not been reported whether there were any lemons in the drinkables. If there had been, they would have put the whistlers out of business, says your

*Mephisto*

### SCHOLARSHIPS FOR BAND

Cedar Falls Players to Visit Chicago for Summer Study

CEDAR FALLS, IOWA, Aug. 11.—The Cedar Falls Concert Band has established a decided innovation in a plan for professional instruction for the leading members of the band. Starting this summer, arrangements have been made to send four members to Chicago for a three-weeks' course of study on their respective instruments. These courses are paid for by the band, which is an incorporated organization, and the object of the plan is to give members an opportunity for further study and stimulate interest in the work.

The men to receive the scholarships this summer are Le Claire Eells, French horn, who will study with Max Patog; Robert Pierce, cornet, who will study with E. B. Lewellan; Kirk Oleson, cornet, and Leonard Bundy, clarinet. Those who are to go each summer will be chosen by Mr. McCreary of the State Teachers' College, who is the conductor of the band.

BELLE CALDWELL.

### FESTIVAL IN FRANKFORT

Schools of Indiana City Join in Two Interesting Concerts

FRANKFORT, IND., Aug. 13.—The performance of Cowen's cantata, "The Rose Maiden," by the High School Chorus of 200 voices, and with Frances Johnson, soprano; Ila Friermood, alto; Thomas Knox, tenor, and Glenn Friermood, baritone, all of Indianapolis, as soloists, was an interesting feature of the recent Spring Festival, given as one of the final events of the school year and conducted by Inez Nixon, supervisor of music. The chorus sang with fine tone quality and precision of attack, and the performance was warmly applauded. Martha Davis and Mary Voorhees, pianists; William Zinn, violinist, and Robert Fulham, flautist, were the instrumentalists.

Another evening concert was given by 700 children selected from the grades of the four wards. The songs chosen were of a character suited to the grades, and the singing was decidedly effective.

NELLIE L. CLAYBAUGH.

### Marywood College, Scranton, Concludes Summer Course

SCRANTON, PA., Aug. 11.—During the summer school session of Marywood College an excellent course in Gregorian music was given by Rev. Dom A. Eudine, O. S. B., of Solesmes, Isle of Wight; and at the close of this course High Mass was celebrated, at which the "Orbis Factor" Gregorian Mass was sung, including the Proper of the Day, and for the Offertory Palestrina's "Bone Jesu." Howard A. Murphy of the Damrosch School of Music gave a course in Franklin Robinson's Aural Harmony and Wedge's Ear Training. Jenny Seidman, pianist, a graduate in the artist's course at the Damrosch School and a pupil of Edwin Hughes, gave an admirable recital at the college, playing Beethoven's Sonata, Op. No. 111; Bach's Prelude and Fugue in A Minor and groups by Chopin and Debussy. The Justine Ward method was taught in the summer school, which has now concluded its work.

Hulda Lashanska, soprano, who has been absent from the concert stage during the past season, will return to the platform early in the fall. Mme. Lashanska will be heard three times with the Philadelphia Orchestra and will give recitals in many parts of the country.

NIAGARA FALLS, Aug. 13.—The Music Society of Niagara Falls has decided to give eight concerts in the coming season.



# Arranger of 2000 Scores Tells of His Problems

Richard E. Hildreth of Somerville, Mass., Urges the Importance of This Branch of Musical Art, and Resents the Imputation That It Is Mere Hack Work—Took Up Arranging, He Says, When He Found That No Encouragement Was Given to Composers—"Symphony Conductors Are Not Particularly Fond of Playing Native Works," He Affirms—Without the Arranger, He Claims, Non-Symphony Orchestras and Bands Would Have Very Little Music to Play

By GEORGE HAHN

SOMERVILLE, MASS., Aug. 11.—Richard E. Hildreth of this city, who has arranged more than 2000 scores for orchestras and military bands, speaks from a long experience in contradicting a popular impression that arranging is mere hack work. "Anyone who succeeds in dissipating this idea," he says, "will foster among musical people a more just understanding of a most important branch of the art." At one time he proposed to become a composer, but explains that he discovered early that few composers are able to find a market for their output.

"My first serious suite was performed by the Springfield, Mass., Philharmonic Orchestra," he said. "I was a member of the orchestra, but conducted my colleagues in the performance of this suite. The last movement had to be repeated. This suite is unpublished; likewise some others, but I have had no trouble in seeing my small numbers published."

"I early discovered that few composers can sell enough original compositions to gain a worth-while financial return, and most of them do it as a side line because they like it or as a means toward gaining prestige as teachers or performers. It was for this reason that I took up arranging."

"The American composer cannot write high grade material and find a ready market. The big orchestras do not pay composers for the privilege of playing their works. It is my observation that symphony conductors are not particularly fond of playing native works anyhow. The incentive to write them is negligible, and therefore scarcely any good ones are produced. But the American composer holds his own in fields where he has a chance to win a few dollars. The art song is a notable example. In light opera, where the returns likewise have been an incentive toward production, Americans have also done well."

"Say what you will, the monetary urge in music remains paramount. Art for art's sake won't work when the creative artist can't make both ends meet. A painter produces a fine picture and knows he can sell it for a large sum; the sculptor makes marble simulate life and gains a heavy purse; the architect of stone and steel makes the builder pay heavy tribute to his skill; the literary man or woman writes a great book and meets with splendid royalties. But the composer, equally skilled in the tone-art, may pour his soul into a symphony and

live in want. Why it should be thus I do not know."

## "The Stoker of the Musical Ship"

Mr. Hildreth gave many interesting details of the work in which he is now engaged. "The arranger," he said, "is the stoker of the musical ship. He isn't seen and is very rarely inquired about, but without him our non-symphony orchestras and bands would have little to play, as few composers of the type of music these organizations perform have the ability or inclination to arrange their own music."

Explaining his method, he said: "First comes the piano solo manuscript from the composer. This usually needs editing, composers sometimes being fearfully careless! Oftentimes I have to re-write portions to meet publication demands, but the composer still gets all the credit, as you never see a piano solo published with 'Edited by So and So' under the composer's name."

"This done, the arrangement must then be made for orchestra or band. In the case of an orchestra, I first compose the piano accompaniment—actually compose, in view of the many changes and additions necessary. In this part I pen the counter themes and embellishments in half-size notes, which likewise are printed in smaller notes and are known as cues. From this fully annotated piano accompaniment—in reality a condensed score—I arrange all the other parts."

"I never first write out a complete conductor's score, as is done with classical compositions. The first violin part has many wood-wind embellishments and important strains taken by other instruments cued into it, so that the director of a small orchestra, who may play the violin instead of using the baton, can at all times be aware of what other important instruments are doing. The procedure with a band arrangement is the same, except that the condensed piano score is usually made in pencil and is not printed."

## The Use of the Cueing System

"When I first started arranging, cued-in parts were the exception rather than the rule. Nowadays the more important instruments have the important notes or strains of the less important instruments cued in, so that, in the absence of these instruments, they can be taken up by the others. For instance, I might give the

French horn a solo or counter melody; but many orchestras lack the horn, hence the part would be missing altogether if it were not cued for cornet or trumpet or trombone, depending upon the register."

"The modern system of cueing was developed through American ingenuity; it is not referred to in the older textbooks on instrumentation. Un-cued music today would be virtually unsalable. The more popular classics have been re-scored in this manner, making it possible for small as well as large orchestras or bands to play them acceptably."

"Obviously, the system has greatly increased the labor of arranging—but that makes no difference to me, as I work by the hour! It has also increased the knowledge and technique required. I long ago learned that my arrangements were being played by orchestras of from sixty players down to about four and sometimes only violin and piano."

"The simplest way would be to write everything around the first violins and piano or other strings. But that would give a monotonous sameness to the result. The way to do is to write down from the large combination, giving good parts to bassoon, oboe, horn or other instruments found only in large orchestras, and then cueing in these parts to other instruments that are nearly always present. That fills the bill. I never hesitate to write a solo for the oboe, though I am aware that not one orchestra in a hundred will have the instrument—but the clarinet or muted cornet are good substitutes when the oboe is absent."

## School Music in Demand

"Strange as it may seem, the largest number of parts written for orchestra are found in music arranged for school use. I recently arranged some music—and, in fact, am doing so now—that is put out in forty-five parts, including fretted instruments. In these arrangements a boy or girl playing anything outside of a mouth organ or a mouth harp can 'sit in.' This, by the way, is what the school supervisors demand, and it



Richard E. Hildreth

indicates that the younger generation is growing, or is being made, musical.

"The demand in school music recently has been that all clarinet parts should be for the B Flat instrument. The parents of many of the boys who have taken up the clarinet have little means and object to buying two instruments, one in A and the other in B Flat. They buy the latter only, consequently their children cannot play music written for an A instrument. How times have changed!" he sighed. "I well remember when clarinet-players had to have a third instrument, in C."

The use of only one clarinet, he pointed out, vitally, seriously limits the keys in which music can be placed for school orchestras. When he began his career the saxophone was scarcely known, but the rapid development of its use gave the arrangers a great deal to worry about.

"When saxophones appeared in orchestras," he said, "trouble began. For instance, the E Flat alto saxophone, a very popular instrument, was used to play 'cello parts, which are usually in the bass clef. The saxophone player read them in the treble clef and subtracted three flats or added three sharps

[Continued on page 13]

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# Musical America's Open Forum

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## Growth of Musical Interest in Colleges Is Remarkable, Says Dr. Dickinson

TO the Editor of MUSICAL AMERICA:

The excellent Mephisto, whose informing and inspiring communications are the delight of all readers of your paper, has recently taken the singular attitude, as it seems to me, of denying the existence of the very condition which he has done as much as any man in the country to encourage. Discovering, with characteristic ingenuity, some sort of connection between the Amherst College case (in his opinion of which I, as a graduate of Amherst, hold him to be entirely mistaken) and the status of music in the American colleges, he brings bitter reproaches against them for what he imagines to be the low place which the divine art occupies in their respect. The many hundreds of musicians who are doing valiant musical service in these same institutions will not be disturbed by these representations, but probably there are other music-lovers who are not aware how strong an influence the colleges are exerting in the cause of national musical culture.

Having been commissioner a few years ago to prepare a report on the musical situation in the American colleges and universities for a very important publication, viz. *College Teaching*, edited by Professor Paul Klopfer of the College of the City of New York, I must not be held, as Mephisto implies, as estimating the conditions in the country at large from the standpoint of Oberlin College.

The fact is that the growth of musical interest and culture in our higher institutions of learning during the past thirty or forty years is one of the most marked features of the recent extraordinary progress of musical education in

America. In the article above referred to I showed that while a college must necessarily be somewhat cautious in the introduction of new and untried courses and methods of study into its curriculum, the advance that has been made in respect to music is in the highest degree gratifying. Hundreds of colleges give music a place of equality with the other courses. Many allow admission credits for musical work.

Taking all the colleges together, every conceivable kind of recognition is accorded, in some cases scanty, in others abundant, as a general rule emphasizing the cultural motive rather than the vocational. Many of these colleges possess excellent orchestras and choral societies. They support brilliant concert courses. In their faculties may be found a goodly number of the most eminent musical educators in the country. It is hardly to be supposed that music could be sustained to this extent in the colleges without the favor of presidents, faculties, and trustees; and it is my observation that where the musical work in a college increases in extent and quality the respect for music on the part of the student body grows with it.

Mephisto's allusion to Oberlin College will make Oberlin men smile. There are only two errors in the space of seven lines. The musical department is not "the largest and most remunerative" in the institution, being about one-third the size of the department of arts and sciences; and the college was not founded "as a training school to educate ministers who could work in the cause of freeing the Negro from slavery."

EDWARD DICKINSON.

Oberlin, Ohio, Aug. 9, 1923.

### The Stadium Auditions

TO the Editor of MUSICAL AMERICA:

Being a regular reader of your valuable magazine, MUSICAL AMERICA, I wish to comment on the Chairman of the Stadium Auditions, Mrs. William Cowen. I have heard many of the most promising young artists in this city remark that Mrs. Cowen and her committee are not fit to hold such a position to judge America's young students' talent. Such a position should be held by a very thorough musician—a sincere artist in his work, who is capable to judge and clearly see the hidden spark within the soul of the young artist. I do not wish to go into detail, but I speak for one—for all, and hope that something will be done toward this, for to be judged by a poorly selected committee which we students think is incompetent, is certainly a discouragement to many of us, who look forward to these auditions. Please publish an article to this effect, and we shall certainly appreciate it.

ANDRENE MOFFAT.

New York, Aug. 8, 1923.

TO the Editor of MUSICAL AMERICA:

Is the Stadium Committee looking for a genius, or is it desirous of helping a young artist who is looking for a start? Is it possible for an artist who has not yet made a formal debut to be on a plane with the Philharmonic Orchestra? These are the questions that arise in one's mind on reading the outcome of the auditions.

How can the committee in charge expect a young musician who is on a plane with that orchestra to wait for a Stadium appearance as a debut? Such a one does not need such honors, because if he is young and already equal to a Mengelberg or a Van Hoogstraten, he is a genius and needs no assistance.

Some of the greatest musicians of today are developments of no greater gifts than some of the contestants possess. May I suggest, then, that the auditions not be limited to those artists who have not yet made a debut, and that no age limit be demanded? Only then can the committee hope to find what it seems to be looking for. Also why not have artists like Bauer or the conductor himself as the judges, for the committee—worthy though it be—to

say the least, is not composed of artists who are experienced in recognizing worthy talent. MINNA RUTENBERG.

New York, Aug. 6, 1923.

### Denies That Big Salaries Make Orchestras Scarce

TO the Editor of MUSICAL AMERICA:

The following reflections on the letter from "Cataline," published in MUSICAL AMERICA of June 16, are from one who is neither a bricklayer nor a union musician:

The chief contention seems to be the cupidity of an orchestra player in demanding \$60 to \$70 per week. This financial prosperity elevates a musician to the plane of men in other professions and business. He is no longer a unique person, ill-clothed, with starved aspect and minus the price of a haircut—the character so well known to motion picture fans and novel readers. This is indeed an age of readjustment of standards.

Surely it must be a great vexation to the romantic souls to see the heroes of moving pictures, novels and the comic section "follow the path of the dodo." There are plenty of decent orchestras in the country, and good pay does not make them scarce, but, on the contrary, brings a better class of musicians into the rank and file of our orchestras.

The comparison between a musician and a bricklayer is a very poor one. A bricklayer works five days per week (forty hours), as "Cataline" states, whereas a musician plays from 2 p. m. to 11 p. m. (sixty-three hours per week). It requires a great deal of intelligence to play in the rank and file of an orchestra, and every member has to be an artist of his instrument in order to make the work of an orchestra successful.

"Cataline" seems to think that the reason there are so many musicians in an orchestra is that they are of inferior type, and that it takes a large number of them to make up for the quality of a few "fine soloists." If this scheme is possible, then why bother with forty violinists in a symphony orchestra, when a few fine soloists could take their places.

It might be of some profit to "Cataline" to know that not all soloists are able to play in an orchestra. This has been demonstrated many times. For example, some years ago at a musical festival in New York Ole Bull was engaged as concertmaster, but had to excuse himself after playing only a short while, being unable to fill this position, notwithstanding that he was the greatest violinist of his time.

Out of several thousand medical students who pursue the same course of learning, few become great specialists. Are those doctors who work in some obscure laboratory less intelligent than the great specialist, or is their work of secondary importance to science and humanity?

The training of a musician is very extensive and intensive. It requires from eight to ten years of diligent study to become an orchestra violinist. After one is qualified for a position in an orchestra, he does not agitate his brains of course, because for that matter it is a poor policy to do so, but he has to practise every day, outside of his usual playing, and he must read and otherwise keep himself posted about everything new in his profession.

There are only two violin parts on the orchestral score, and all the violinists are divided into first and second violins, which are of equal importance. Therefore "Cataline's" statement about the 'steenth fiddle only demonstrates inadequate information on this subject. It is to be regretted that "Cataline," the graduate of one of the greatest universities in the world, who has had the advantage of daily intercourse with the greatest artists and thinkers of the era for ten years, has not increased his income beyond that of a milkman.

"Cataline" states that he could learn bricklaying in six months. No great achievement, because any violinist could learn the same thing in six weeks. But how much time did "Cataline" allot for learning the 'steenth fiddle? It would be a good test for "Cataline's" brains to take up the study of violin, just up to the Mazas "Special Studies," Book 1,

after which he will be less proud of himself and will leave alone the criticism of musicians, for the simple reason that he will then be one of the scorned "secondaries." S. G.

Glencarlyn, Va., Aug. 10, 1923.

### From an Admirer of Mephisto

Dear Mephisto:

I can't resist offering you my kindest approbation of these first few articles of yours in the July 14 issue.

One is apt, nowadays, in a strict search for the truth, to be sidetracked by a few ultra-modern friends, said friends, who seem to think it necessary to be continually and brazenly talking of the more or less unpleasant facts of life. In fact, they consider it quite "smart" to do so.

But as a result, how many young students, in an honest endeavor to be up-to-date, find themselves defending nothing but a pose?

It seems such a tragedy for so many talented young persons to be won over to false standards by some high muck-amuck who has persuaded a few good society ladies (who know not much of real art) that they are the perfect exponents of art.

Let me close by saying that I read your column with great zest. It is the first thing I turn to when my paper comes. Here are the best wishes of

HELEN V. BRUSH.

Los Angeles, Cal., Aug. 8, 1923.

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## Daniel Mayer Finds Few New Artists of Outstanding Merit in Europe

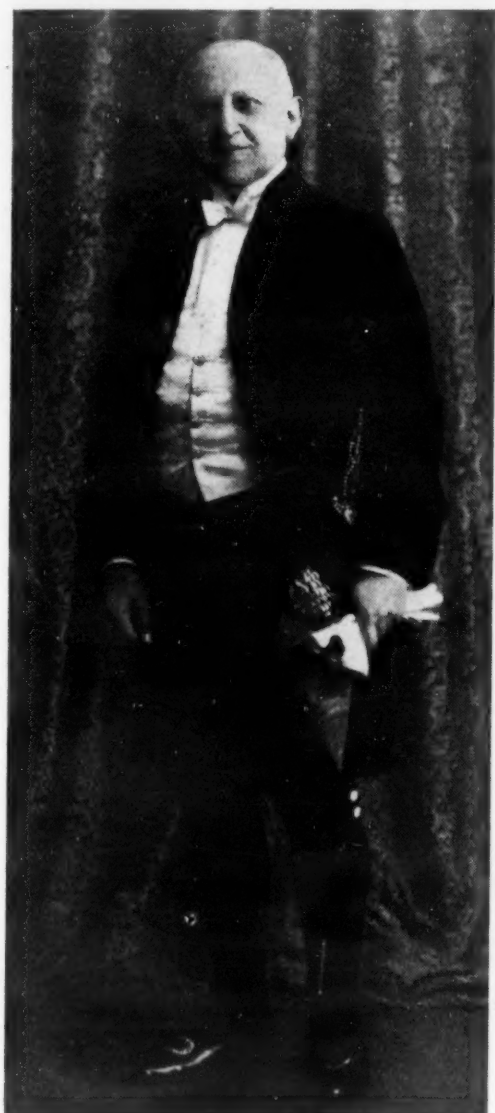
DANIEL MAYER, concert manager, who has been in Europe for three months, principally to visit his family, but also to have an eye to the concert situation on the other side of the Atlantic, returned recently to New York. Mr. Mayer spent most of his stay in England with a short trip on the continent, attended one of King George's levees at St. James' Palace and did other interesting things. He found the general average of budding talent rather high, but discovered no artists of outstanding merit.

"I had not been back for four years," said Mr. Mayer, "so I thought it was time I went. One of the first things I did after arriving was to arrange for my son, Major Rudolf Mayer of the British army, to be a full director of the London office of our firm. Then, let me see, I tried to arrange to bring over Tetrazzini for a series of concerts, but she and I were unable to agree as to terms. I also had negotiations with Battistini, but he is still afraid of the Atlantic and would not consider any offer. He did say that after a Scandinavian tour which he will undertake next fall, he might think of coming, but I do not believe he will.

"In Paris I heard Paderewski set an entire hall wild with his playing, and that, with the premiere of Roussel's 'Primavati' were the only musical things I heard. 'Primavati' is interesting but not great, and much of its success was due to the excellence of the presentation. I was in Florence and Aix-les-Bains in the latter of which places I saw Guy Maier, who is spending the summer there, and then back to London.

"I heard the British National Opera Company several times. Some of their productions were exceedingly good, but I think they made a great mistake by opening their season with 'The Perfect Fool,' as the work is scarcely up to the tradition of Covent Garden. The work itself is poor, in spite of some lovely music, especially the ballet, which is beautiful.

"As regards artists and organizations, I didn't come across anything in Europe of such outstanding merit that I felt I simply had to bring it across. As a matter of fact, there are too many artists in America as it is and I see no reason for bringing any more. I have a contract with Maurice Ravel to make his first American tour under my management, but it depends entirely upon the musical outlook whether I bring him this season or next. It is too soon as yet to say what the season will bring forth, but I must say I think the outlook is good so far. Ravel, when he does come, will specialize as a conductor of his own works. He is not seeking recognition as a general conductor, so to speak.



© F. A. Szwed

Daniel Mayer, Concert Manager of New York and London, in the Costume in Which He Attended a Levee at St. James' Palace

Mitja Nikisch will, I think, prove a sensation. I had him come to London to play for me so as to be sure I had not made a mistake in engaging him. I am quite sure I have not, because he not only plays superbly but he has all his father's charm with the added charm of youth.

"Then, let me see, what else did I do? Oh, I attended a levee at St. James' Palace. What gave me equal pleasure with the fact of being invited to the levee was the fact that I wore a court costume which was made for me in 1902, and could still get into it! Doesn't that show I haven't gone to seed?

"As I said before, it is too soon to tell what the season is going to bring forth, but I believe it will be a good year. In the meantime, we are keeping busy getting things ready."

JOHN ALAN HAUGHTON.

### Dr. William C. Carl Visits Athens

The arrival in Athens of Dr. William C. Carl, director of the Guilman Organ School, who is now on a cruise of the Mediterranean aboard the liner Tuscania, is reported in a recent dispatch from the Greek capital. The tour has included visits to the Alhambra in Spain, Madeira, Lisbon, Gibraltar, Monte Carlo, Nice, numerous Italian cities, Fiume and Abbazia. Further points in the itinerary include Constantinople, Beirut, Damascus, Jerusalem and Cairo. Dr. Carl will return by way of the Continent to Paris. He will arrive in New York in the latter part of September, to begin a busy term at the Guilman Organ School. New courses in service-playing, under Dr. Carl's direction; and instruction in the Church service, choir training, conducting, diction, accompaniment to the oratorios and arrangement of musical services, will be given. Examinations for the free scholarships offered by City Chamberlain and Mrs. Philip Berolzheimer, the application list for which is a long one, will be held in the beginning of October.

### Georgette Leblanc to Appear in Moving Pictures

Georgette Leblanc, singer and diseuse, will appear in two cinema plays produced by Marcel L'Herbier Films Inc., it is announced in a cable message received in New York. The décors are by Francis Picabia, well known artist. Work on the first picture, "The Enchantress," will begin immediately, and it may be shown in America in the fall. The second picture, based on Euripides' "Phaedra," will be made early next spring, when Mme. Leblanc is to be in Paris for performances of "Monna Vanna" and "Carmen" with special settings by Picasso. The artist will revisit the United States in October for a concert tour which will open on the Pacific Coast in November.

### Hartford School Makes Faculty Appointments

HARTFORD, CONN., Aug. 11.—The Hartford School of Music, Archibald A. Welch, president, will open its thirty-fourth consecutive season in September. Ruth Goodrich Horton has been appointed assistant teacher in the vocal department and Maude Hurst Blanchard in the piano department; and Willem Willeke will head the cello department. Other departments are headed by William L. Whitney, vocal; Aurelio Giorni, piano; Alfred Troemel, violin; Arthur Priest, organ; Waldo S. Pratt, history, and Ralph L. Baldwin, theory. It is proposed to give during the coming season a series of sonata and historical pianoforte recitals, and monthly class musicales.

Carl Flesch, violinist, who will return to the United States next winter after an absence of nearly a decade, has been engaged as soloist by the Philadelphia Orchestra, New York Philharmonic and the Cincinnati and Boston Symphonies.

## PHILADELPHIA TO HAVE NEW CHOIR

### Knights of Columbus Forming Choral Society—Summer Concerts

By W. R. Murphy

PHILADELPHIA, Aug. 11.—The Knights of Columbus are forming a choral society in Philadelphia to give programs of sacred and secular music, especially of the modern school. The works to be performed will, of course, not be confined to Catholic composers, and membership is open to those outside the order of the Knights of Columbus. There will be no dues or other fees required of members, as all expenses will be defrayed by the Philadelphia Council of the Knights.

James A. Flaherty, who was recently re-elected Supreme Knight of the order for the seventh time and who has been made a Knight of St. Gregory by the Pope, has taken great interest in this musical undertaking of the local order and has accepted the office of honorary president. A number of prominent business, professional and musical people have been elected to the board of governors.

Charles J. McKinney is president of the chorus and the secretary is Frederick J. Brown, tenor soloist of St. Stephen's Catholic Church. Francis P. McKinney, who has led the work of several local musical organizations and is choir-master at St. Stephen's, is the conductor of the new society and of the ladies' auxiliary, which has also been organized.

Victor Kolar, who succeeded Henry Hadley as conductor of the Fairmount Park Symphony, which is made up of members of the Philadelphia Orchestra, has given some notable programs during the season. Despite Philadelphia's heat and humidity, the audiences have run into thousands every evening, while the Saturday morning children's concerts—a happy inspiration of Louis Mattson, manager of the Fairmount Park series and assistant manager of the Philadelphia Orchestra—have attracted large crowds of interested children as well as many adults. Mr. Kolar has made Friday the Symphony Night, performing a full-length work and omitting the customary soloist. It is significant that the Friday night audiences rate among the highest in attendance.

At Wassili Lep's final concert at Willow Grove his orchestra gave a concert production of "Aida" and the performance was an exceptionally good one. The soloists were Marie Wilkins, Elizabeth Bray, Royal MacLennan, L. Long and James McF. Carpenter, and a chorus of members of the Philadelphia Civic Opera, formerly the Philadelphia Operatic Society, sang the ensemble numbers.

Sousa's Band is giving a highly popular series of concerts at Willow Grove, where from year to year the term of its engagement has been extended till now it runs over a month.



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## New Book on Nordica Rich in Words of Wisdom for the Singer

SOME DAY, somewhere, someone will write a book on the mothers of prime donne, and we shall then know the extent to which many of these self-sacrificing persons have been instrumental in the operatic successes of their daughters. William Armstrong in his recently published volume, "Lillian Nordica's Hints to Singers" (E. P. Dutton & Co., New York), has given a tribute to Amanda Allen Norton, mother of Nordica, which is all the more beautiful in that it is self-revealed through the letters written by her during the years of study abroad before Lillian Norton rose to fame.

In spite of numerous shortcomings, the book is one which every singer and every student of singing should possess, for there is not one of the Hints in the ten chapters comprising the latter half of the book which is not "gospel truth," as Schumann Heink says of it in a facsimile letter published on one of the fly leaves, and not one which every experienced singer and every aspiring singer might not commit to memory with profit to his or her soul and art.

The musical world is flooded with technical books on singing, most of which are appallingly bad and written, for the most part, merely to exploit what the writer—usually a "vocal" teacher—knows or thinks he knows; mere *étalage* in fact. Nordica has not done this. She gives a fair and square account of her hard work, and with the background of her mother's letters, the book as a whole cannot be too highly recommended.

### The Fixed and Changeable "Do"

Viewed as biography and an objective picture of the late artist, the book falls short of perfection. Nordica, during her lifetime, had the reputation of being a very poor musician. There is the famous tale of the thousand piano rehearsals for "Tristan," which George Moore thought sufficiently well of to embody in "Evelyn Innes," though that much complexed young person was the ne plus ultra of musicianship. It was also said that every rôle Nordica learned was taught her by ear, note for note. This may or may not be true. Certain it is that passages such as the following make one wonder with great wonderment: "To sing with a Fixed Do is absolutely necessary in the study of Wagner. Take as an instance of the importance of this Brunnhilde's 'Immolation' in the last act of 'Götterdämmerung,' in which there are, I believe, seventeen changes of key and none of time. If one had to count out the position of the Do each time the key changed, one would be at sea; the

old-fashioned method of changeable Do would prove of small reliance."

Why would it? If a singer is unaware of the tonic of the scale, both in the ear from the sound and in the eye from the position of the accidentals, one finds it difficult to understand how the fixed Do would help any more than the knowledge that C was on the first ledger-line below the treble staff.

These, however, are minor points. Nordica was a great singer and one of whom this country should be proud to have given birth. Her art matured steadily, and in her later years at the Metropolitan her *Isolde* and her *Brunnhilde* had a nobility of voice and characterization which we shall not soon see equalled. An unswerving critic of herself, she was equally unswerving in her criticism of aspiring singers who came to her for opinions on their voices. Nordica had a firm concept of the dignity of her art and was jealous of its reputation.

That she did not invariably practise as she preached makes her only more human and adorable in the memory of those who heard her and loved her art, even though they had not the honor of her acquaintance. She drops pearls of thought about "remembering her public" and checking tears which would flow from her eyes in "Faust," but the present writer recollects hearing her sing the final duet in "Aida," heaving with giggles on the floor of the tomb, considerably to the detriment of her vocalization.

JOHN ALAN HAUGHTON.

### Arranging Scores Is Work of Importance

[Continued from page 9]

to the key signature and played the notes an octave lower, the resultant tone being exactly the same as that which the cello played. When there were fewer than three sharps or flats in the signature the player would have to do some figuring. In case of accidentals, he would have to read sharps instead of flats and vice versa, and a natural would become a sharp in flat keys and stay natural in sharp keys—depending on what notes of the scale they were. It is no wonder that saxophone players so readily played sour notes! They had more mathematics than music to contend with.

"Saxophone players worried along in orchestras for years without having definite parts written for them; but now this jumble is over, and regular parts are made. This has increased the work of

arranging and likewise the costs of producing music."

"How long does it take to arrange a piece?" he was asked.

"It would not take longer than a day if no embellishments or original work were added, but nowadays considerable original effort, not unlike composing, is required. An ordinary march or short number does not take longer than two working days, but a concert number usually takes at least four."

His speediest job was one he did for Sousa's band.

"When the band played in Boston some years ago it was necessary to score a new number," he said. "I got the order

in the morning and had an arrangement for twenty-four band instruments completed in the late afternoon. Duplicate copies were made by a copyist whenever I got a sheet finished, and the number was played at a concert that night. Of course the number was not by Sousa, as he scores his own. This number, scored under high pressure, was afterward published without changing a note."

Mr. Hildreth has been arranging scores for thirty-three years. Born in England, he came to Holyoke, Mass., when a child. He studied various instruments and the theory of music and was a bandmaster at eighteen.

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**NEW YORK, AUGUST 18, 1923**

## THE NEW SLOGAN

UP to recent times, we have been accustomed to hear in the press and elsewhere how various organizations and individuals were endeavoring "to do something for music."

At one time it was a very rich man who had left millions for music, which was duly followed by the disappointment of those who failed to receive any part of the proceeds of his public spirit and generosity.

We heard how a certain organization of women was greatly interested in promoting good music—cheap for the people.

We heard of another multi-millionaire supporting fine concerts at moderate prices for the people during the hot summer months.

We heard of very wealthy people devoting large sums to establishing music schools and conservatories.

We saw the efforts being made by organizations of men in the musical industries to further create an interest in music.

We read of prominent financiers who had become directors of opera companies.

We heard of scholarships being offered for talented young people so that they might continue their studies.

We read of leading universities beginning to take an interest in music which they formerly did not do.

We read of the inauguration of Music Week and how this movement is gradually spreading all over the country.

Everywhere people are out "to do something for music."

All this is very good, worthy of praise, but it does not and cannot meet the issue. Amid all the good people who are seeking public favor or exploiting their own interests by doing something for music, no one seems to have thought that the really great issue before the nation today in this

connection is a clear exposition of "what music can do for us."

Some years ago, when our editor first started out with his message to the people and which he has delivered to thousands and thousands in over 110 cities from East to West and North to South, he was the first to realize that in order that we might appreciate the value of music, what it meant in the home, the community, the nation, it was necessary to start a propaganda with a new slogan—"what music can do for us."

We commend this slogan to the members of the musical industries. Let the manufacturers and dealers take it up; show what music can do for us, which naturally includes its proper introduction into our public school system.

Show what music can do to lighten the load of labor, bowed down under the monotony of the job due to the invention of labor-saving machines.

Let them tell what music can do in the home and social life of the people, how it can bring the unamalgamated, often discordant elements in the population together and lead them on the road to the appreciation of the value of American citizenship.

Let them through their influence with the press in their various cities, townships, start propaganda to show that music is not merely for those who care for it, for the educated, cultured few, who can appreciate symphonies and opera; not merely for church service or social diversion in the shape of dance music; but that it has a message of great value to us all in every human activity, to cheer, to console, to uplift us, to humanize us, civilize us and bring us together and so go far to alleviate and perhaps in time obliterate those horrible antagonisms of race and religion which are today the curse of the world, and unless checked, will wreck civilization.

J. C. F.

## BETTER MUSICAL COMEDY WANTED

THERE has been a sad falling off in light musical entertainments since the days when English comic opera reached the peaks with the brilliant works of Gilbert and Sullivan. Operetta has virtually disappeared and as a substitute we are offered the so-called musical comedy. In the later form the best traditions of the lighter lyric stage have been lost. Composers today seem satisfied to turn out jingles to a pattern which would not exercise a first-year student. The concerted pieces, the elaborate choruses, the delightful duets which were all features of the older form are conspicuously absent in the average production on Broadway and, as a result, the intelligent audience which once found relaxation and enjoyment in operetta has thrown up its hands in desperation and turned to other things. Our series of articles based on an investigation of present conditions in the musical comedy field has been productive of much illuminating criticism, but little hope for the future. Composers who have done their best to uphold the better traditions have advanced interesting suggestions, but it may be seen from the concluding article, published this week, that the situation calls for immediate remedies if we are to justify ourselves in the light of the glorious heritage handed down from the Savoyards.

There is little consolation to be derived from the assertion that operetta in Europe has fallen to even lower depths. The fact that European managers seek American productions for their theaters may be a source of satisfaction to the composers and librettists concerned, but it means nothing to the man who looks for an entertainment approximating the standards of yesterday. To lament the decline of chivalry, beer, drama, horse-racing, comic opera, or a hundred and one other things has always been a popular pastime, and we must not forget that there were bad shows yesterday or neglect to recognize that there are good shows today. The good shows today, however, are few and far between. We are told that the managers give the public what it wants. It has to be conceded that the managers find a public, but that is a commentary a little sad. The fact is not altered that the public which revels in works like "The Mikado," "Pinafore," or some of the more brilliant productions of composers who have followed the London Gaiety and the later Continental schools, are able to find very few musical comedies to their liking.

Victor Herbert expresses the view that the prevailing state of affairs is due to the erroneous belief of certain managers that they are able to

divine the popular taste, also to high production costs. Jerome Kern sees a dearth of trained singers and versatile artists. The late Gustave Kerker agreed with both these composers when he uttered what sadly proved to be his valedictory comments on the stage to which he contributed more than one fine work. He could discover nothing more in the average musical comedy than any child could write. "There will be no improvement," he said, "as long as the managers believe in jazz, but I think audiences will eventually turn against them. They are getting tired of hearing the same tunes, the same rhythms wherever they go."

We find Mr. Herbert advocating a repertory theater for the performance of operettas both old and new. Daniel Gregory Mason sees a little theater movement as the most hopeful possibility, and a venture of this kind recently announced will be watched with a good deal of interest. Apart from the all-important question of new works, New York has had no Gilbert and Sullivan revival for several seasons, and something must be done quickly if we are to profit in our day from the rich legacy that has come down to us.

## Personalities



Young Violinist Finds Midsummer Freedom in the Austrian Tyrol

After her American concert appearances of the late winter, Erna Rubinstein, violinist, returned to Budapest, her "home town," for a bit of recreation. With her mother, the young artist is shown in the photograph while recently visiting Trafoi, a mountain resort in the Austrian Tyrol, where she indulges her two favorite hobbies—tennis and cycling. Miss Rubinstein will begin an extended concert tour through Central Europe in the autumn, visiting Vienna, Berlin and other leading cities, and will return to the United States in December for appearances under the management of Daniel Mayer.

Dux—As a champion of the American song, Claire Dux deserves something in the nature of a Government decoration. The soprano last season introduced on her programs works by eighteen native composers. On her recent departure for a summer abroad she took with her for examination about 200 new numbers by Americans, which had been chosen from approximately 800 songs, manuscript and published, submitted to the singer.

Gerhardt—Contrary to the custom of those artists who flee to Europe for rest, Elena Gerhardt has elected to return to America for her summer period of leisure. The noted lieder singer was imported so constantly to sing abroad that she "quietly stole away," recently arriving aboard the Resolute for a month of rest at the Adirondack camp of her friends, Mr. and Mrs. Henry Goldman of New York. She will sing at the Berkshire Festival at Pittsfield, Mass., in September.

Ruffo—Playing "tag" with radiograms requesting his services in opera is nothing new to Titta Ruffo, baritone of the Metropolitan. When he was singing in Havana last spring the impresario Bracale pleaded with him through the ether to make appearances in South America. This was impossible at the time, so the manager repeated his offer for next spring, when the baritone may be heard in some twenty-five operatic performances below the equator.

Heifetz—The laurels of international traveler seem destined to repose on the brow of Jascha Heifetz. The violinist only recently returned from Europe, and has since been taking a motor trip through the White Mountains. In a brief "breathing spell" during his stay in New York the artist completed arrangements with his managers, the Wolfsohn Bureau, for his autumn tour through Japan, China, Manchuria, Korea and the Philippines. He will return to the United States in December.



# Point and Counterpoint

By Cantus Firmus, Jr.

Versatility in the Vocal Game



VERY rarely does one nowadays hear of the vocalist who ranges at will from High D Flat to the abysmal depths, though contraltos and sopranos have on occasion proved to be interchangeable. We have in mind a prodigy called to the world's attention a few years ago who managed in some fashion to sing baritone and alto duets with himself. We opine that this undue exertion brought about a speedy demise, as the newspapers have contained no intelligence of such feats since.

Now comes a recruit to the piquant bills of the vaudeville theater who possesses a strange assortment of abilities musical, terpsichorean and athletic. The Eternal City produced this phenomenon, whom an energetic press agent describes as comprising in her "most magnetic and beautiful personality the diverse and contrasted accomplishments of a violin virtuoso, a lyric prima donna, a première danseuse, a crack rifle shot, a capital cartoonist, a male impersonator and an emotional actress of stellar ability." We do not know whether the artist in question, accomplishes all these feats at once or only successively. We are told—by aforesaid press representative—that she does all of them "with superb artistry, diversified with the most piquant humor and physical grace that cannot be described."

WHAT a chance for an enterprising librettist to fashion a new and novel operatic rôle which should include opportunities for the display of these arts! We suggest a synopsis to run somewhat as follows:

## GUNPOWDER GAZELLE

Or, The Girl with a Shooting Arm as Fine as Her Voice

Act I. Interior of a Ballet School on the Vodka. *Clarice* discovered in the most crucial spin of a pirouette, concealing a machine-gun in the hollow of her left hand. She wobbles. A horrible moment, as her ankle turns irretrievably! She collapses. A deafening report. *Clarice* seen floating through the open window as the curtains close slowly to a dirge.

Act II. Almost any vocal studio in a Certain Metropolis. Four maestri discovered eagerly grouped about the corpse of *Clarice*, who has evaded the Soviet emigration regulations by way of the ether. General opinion is that her voice is unequalled, and that vocalises had better be administered by absent treatment at \$12.50 the trill, though she may never revive to profit from gilt-edge instruction. A sign of

life! *Clarice* bursts into the opening bars of the "Liebestod." "We have nothing to teach her!" gasp maestri ruefully, and fall into a swoon. Scene of apotheosis.

## Insult to Injury

REMINISCENT of the author's tax blank sent last year by a well-meaning official across the water to "Mr. John Gay, Hammersmith," in the course of a run of the "Beggar's Opera," is the report that the late William Byrd has been solicited to patronize a certain London restaurant. The Elizabethan composer's works were revived in a program at the recent tercentenary celebration, when a respectful form letter arrived, bearing somewhat the following intelligence:

"We see that you are giving a recital in Aeolian Hall, and take this means of respectfully inviting you to visit our establishment, where only the best cooked foods at reasonable prices are offered for your delectation."

## Matter of Choice

THE official organ of the New York Musical Mutual Protective Union, which bears the impressive title of *Veritas*, relates the following anecdote.

An official of a certain organization had said in a public pronouncement that "New York musicians will soon kiss and make up."

"But there are some men in New York," retorted an auditor, "whom I would not wish to kiss!"

APROPOS of turning one, not to mention "the other" cheek, we see that two well-known concert managing agencies have agreed to let bygones be bygones. The fate of certain managerial mergers brings to mind the saw, "Marry in haste, repent at leisure!"

## Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

## Diet for Singers

Question Box Editor:

Is it true that great operatic artists live on a very rigid diet and never eat for hours before they sing? Is this necessary?

H. T.

Tacoma, Wash., Aug. 9, 1923.

Most singers are careful of their health in every way and some do not eat for a number of hours before singing, though this is not invariably true. Melba told the Question Box Editor personally, some years ago, that she ate what she wanted when she wanted. She probably was careful, however, to avoid indigestible things such as fried food, nuts and melons.

???

## Numbers by Schubert

Question Box Editor:

No. 184 of Schirmer's "Galaxy of Orchestration" is entitled "Two Favorite Classics from Schubert" arranged by Otto Langy. I have been unable to identify these numbers and the publisher writes me that the arranger is dead. Can you identify them from the

inclosed quotations which are the opening measures of the two pieces?

A. E. B.

St. Louis, Mo., Aug. 10, 1923.

We have been unable to identify the pieces, but we publish the fragments sent, asking any reader who recognizes them to let us know.



???

## Composers' Expression Marks

Question Box Editor:

Should one follow explicitly the marks of expression printed in music or use one's individual taste?

L. B.

Charleston, S. C., Aug. 11, 1923.

Unless you are an experienced and accomplished artist, it is better not to disregard the expression marks. Composers have a pretty good idea of how they want their music played, and editors of pieces usually are selected because their taste in these matters is authoritative.

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## Opinions on the Voice

Question Box Editor:

Where should a young singer go in New York for an honest opinion on his voice, to a first class vocal teacher, a coach or a music critic? Is it possible to get a fair opinion in New York?

J. B.

Herkimer, N. Y., Aug. 11, 1923.

An absolutely disinterested person is the most likely to give a fair opinion on a voice. "Musical America" will be very glad to do so any time you are in New York.

???

## Operatic Novelties

Question Box Editor:

Can you tell me what novelties and revivals were given at the Metropolitan

during the season of 1910-1911?

D. V. D.

New York City, Aug. 11, 1923.

"Armide" by Gluck; "The Girl of the Golden West" by Puccini; "Orfeo" by Gluck; "Königskinder" by Humperdinck; "Ariane et Barbe-Bleue" by Dukas.

???

## Wagner in America

Question Box Editor:

What was the first Wagnerian performance in America, when and where?

P. S.

Brooklyn, N. Y., Aug. 12, 1923.

Probably the Overture to "Rienzi" played in Boston, Nov. 19, 1853. Lahee records a performance of "Tannhäuser" in New York, April 4, 1859.

## Contemporary American Musicians

No. 288  
James Price

JAMES PRICE, tenor, was born in Baltimore, Md. He attended the public schools in his native city and went



© Campbell

James Price

later to Lebanon Valley College at Annville, Pa. He began the study of piano when fourteen years old. His first vocal studies were with Harry M. Smith in Baltimore, and he entered the Peabody Conservatory in 1912, studying singing with Adelin Fermin, with whom he remained for three years. He also studied solfeggio and harmony privately with Charles

and was also soloist at the Madison Avenue Temple. Moving to New York in 1917, Mr. Price studied for two years with Herbert Witherspoon and later with Adelin Fermin when Mr. Fermin established himself in New York. His first professional appearance was made in "The Messiah" in Greensboro, N. C., in December, 1915, under the baton of Wade Brown. In the following May he sang the title rôle in a concert performance of Gounod's "Faust" with the same organization. He has been soloist at the festivals at Springfield, Mass., Keene, N. H., Newark, N. J., Spartanburg, S. C., St. Joseph, Mo., Hamilton, Ont., the American Music Festival in Buffalo, N. Y., with the New York Oratorio Society and numerous other choral bodies and with the Detroit Symphony, singing a solo part in Beethoven's Ninth Symphony under Gabilowitsch, and in "Elijah" with the Minneapolis Symphony. He has been for four years soloist at the Church of the Incarnation, New York. His repertoire includes more than sixty oratorios, operas and choral works. He married Esther Waterman, contralto, on March 19, 1919, in Greensboro, N. C.



# Panorama of the Week's Events in Musical Chicago

## Ravinia Stars Pay Honor to Memory of Late President in Memorial Concert

CHICAGO, Aug. 11.—An impressive Memorial Concert in honor of the late President Warren G. Harding was given at Ravinia on Friday afternoon by stars of the Ravinia Opera Company, the Chicago Symphony, and the Ravinia chorus. Five thousand invitations had been sent out to the guarantors and subscribers of the summer opera, and 4000 persons attended.

The stage was draped in black, and from a flagstaff at the right of the orchestra drooped a flag at half-mast. Beside it stood a soldier at rigid attention.

Louis Hasselmans stepped to the conductor's stand and lifted his baton. Softly, beautifully, the violins began the first phrases of the prelude in Massenet's "Les Erinnyes," from which the orchestra went without pause into the "Scène Religieuse," Alfred Wallenstein, principal 'cellist of the Chicago Symphony, playing the 'cello obbligato for the elegy.

Then Tito Schipa sang César Franck's "Panis Angelicus," the Chicago Symphony accompanying him, while Alfred Wallenstein and Mrs. A. Conti played the solo parts for 'cello and harp. The clear, sweet lyric voice of the tenor united with the voices of the harp and 'cello against the background of the orchestra in a musical outpouring that brought tears because of its sheer beauty.

After an address by ex-Senator James Hamilton Lewis of Illinois, Elisabeth Rethberg's full, mellow soprano was heard in the Bach-Gounod "Ave Maria," to which as a background were added the voices of the chorus and a special ensemble, consisting of Graziella Pareto, Ina Bourskaya, Thalia Sabanieva, Josephine Lucchese, Marion Telva, Margery Maxwell and Philine Falco. Gennaro Papi conducted.

Florence Easton closed the program with the "Inflammatus" from Rossini's "Stabat Mater," supported by the Ravinia chorus, after which the audience joined in singing "America."

### "Trovatore" Opens Seventh Week

The seventh week of summer opera at Ravinia was opened on Saturday night with a performance of "Trovatore." Even the threat of a wet night and the scheduling of a hackneyed opera did not prevent a large attendance. All seats were taken, and hundreds stood outside the open-air opera house to hear the music.

Gennaro Papi, conductor, speeded up the performance, and his rhythmic energy made the presentation something new. Elisabeth Rethberg was the Leonora. At times, especially in the middle and lower registers, her voice was unbelievably rich and beautiful. Vocally she was one of the best Leonoras ever heard here, although she marred her work by a frequent audible intake of breath. She acted with a keen sense of stage values.

Giuseppe Danise sang the part of Count di Luna beautifully, especially liked being his exquisite tone and careful musicianship in the "Tempest of the Heart" aria. Morgan Kingston was good in the robust passages, and less good in the softer parts.

Virgilio Lazzari made much of the difficult work for bass in the first scene. Ina Bourskaya, as Azucena, sang the music and acted the part as if it really meant something, her work disclosing acting ability of a high order. The anvil chorus was unusually well done.

Wolf-Ferrari's merry operetta, "The Secret of Suzanne," was combined with "Cavalleria Rusticana" in a double bill on Sunday night. Vincente Ballester was in superb voice as Count Gil, and Graziella Pareto was heard as Suzanne. Giordano Paltrinieri was the mute who acted the servant.

The cast for "Cavalleria Rusticana" was changed from the previous performance, Morgan Kingston singing Turiddu and Desiré Deffrère the part of Alfio. The other principals were Florence Easton and Marion Telva. Gennaro Papi conducted.

Monday night the two most popular ensembles of opera—the "Lucia" sextet and the "Rigoletto" quartet—were added to a concert program of the Chicago Symphony, and Jacques Gordon, concertmaster of the orchestra, was violin soloist in two movements from Lalo's "Spanish Symphony."

"Madama Butterfly" was repeated on Tuesday night with the cast heard in the first performance: Florence Easton, Giacomo Lauri-Volpi, Vincente Ballester and Marion Telva. Gennaro Papi conducted.

### "Elixir of Love" Performed

Donizetti's "Elixir of Love," with its old-style coloratura airs strung along on a thin thread of plot, was revived on Wednesday night. Tito Schipa, for the first time in the United States, sang the part of the rustic Nemorino. The florid music seemed as if written especially for him, and his voice never sounded sweeter than it did in this performance. He sang the Romanza so feelingly, so beautifully, that the audience became vocal in its enthusiasm. His acting of the rôle revealed a new facet of his art, and was the best bit of acting he has done in the four years since he first came to Chicago.

Graziella Pareto's soft, light, agreeable coloratura was especially effective in the duet with Dulcamara, old Dr. Bittersweet, the quack who sells the elixir to Nemorino. She made lovely work of the Donizetti music. Vincente Ballester was a dapper, swaggering soldier as the Sergeant Belcore, and sang well, except that occasionally the music sounded too low for his high baritone. Paolo Ananian was delightful as Dulcamara, which is one of his best parts. Gennaro Papi conducted.

Elisabeth Rethberg made her first appearance on any stage as Tosca on Thursday night. She was superb vocally, and her acting was well up to the stand-

ard set by other sopranos. Few sopranos have such rich lower tones, and her high tones are velvety in texture, emotional, and beautiful. She was good not alone in the "Vissi d'arte," but she also sang throughout the opera with loveliness of tone and excellent musicianship.

Danise, who is unsurpassed in parts that admit of straightaway singing, had a strange muffled quality to his tones in the recitative passages given to Scarpa. Giacomo Lauri-Volpi bettered his previous performance as Cavaradossi, and sang in key more consistently than in most of his appearances here. Gennaro Papi conducted.

Friday, "Martha" was repeated, with the same cast as before: Graziella Pareto, Ina Bourskaya, Tito Schipa, Virgilio Lazzari, and Paolo Ananian. Louis Hasselmans conducted.

FARNSWORTH WRIGHT.

## Civic Movement Has Changed U. S. Musically, Says Florence Trumbull



Florence Trumbull, Pianist and Teacher

CHICAGO, Aug. 11.—It is no longer necessary for young Americans to go abroad for their musical training, asserts Florence Trumbull, pianist and teacher, who for years was one of Leschetizky's voracious pupils in Europe.

"I went abroad when it was considered that nobody could possibly amount to anything musically without several years of study in Europe," Miss Trumbull said. "Those who advised students to study in their own country were pooh-poohed as misguided patriots, and the stream of young Americans continued to the studios of Vienna and Paris and Berlin."

"The day is past when students need look abroad for their training. Conditions have changed so much and there are so many excellent teachers in the United States that even the most talented pupils can study to the greatest possible advantage here. Indeed, the tide of pupils should flow from Europe to America instead of from America to Europe, as in the past."

Miss Trumbull attributes the change in music conditions largely to the civic movement in both the larger and smaller cities.

"The civic movement in music has created so much public spirit and interest in music," she said, "and has brought about so much more appreciation of musical scholarship that real musicianship now stands a chance, not only in teaching but also in playing. I find the audiences in America are very appreciative."

"It is not mere patriotism that makes me advise Americans to study in their own country. It is a knowledge of conditions abroad and the amazing growth in musical advantages here. Students can get every advantage here that they could possibly obtain in Europe, and the new generation of artists will be trained right here in the United States."

## DUNHAM EXTOLS AMERICANS

Says He Has Read Scores of Fifteen Native Operas Worthy of Production

CHICAGO, Aug. 11.—"We have as great singers in America as can be found any place in the world," Arthur Dunham, conductor for the Opera in Our Language Foundation, told the guests at a luncheon given on Tuesday in the Moraine Hotel for the benefit of the David Bispham Memorial Fund.

"With such singers as Mary Garden, Geraldine Farrar, Charles Marshall, Clarence Whitehill and Edward Johnson, as well as many others, the time is ripe to produce operas by American composers, sung in our own language."

"I recently had occasion to read the scores of twenty operas by Americans, and fifteen of these are worthy of being performed on any operatic stage, anywhere."

Hazel Eden and Florence Lucas sang the Flower Duet from "Madame Butterfly," in English, and Frederick Wise and Lillian Knowles sang a duet from Charles Wakefield Cadman's Indian opera, "Shanewis." Mrs. Eleanor Everest Freer spoke.

### Walton Perkins to Teach Again

CHICAGO, Aug. 11.—The Chicago Conservatory announces that the fall term will open Sept. 10 with a full faculty roster. Walton Perkins, president and head of the piano department, has recovered from his long illness and will resume his artists' interpretation class. Donato Colafemina, tenor of the conservatory, who has been on an Eastern tour, has returned to Chicago for a short visit. His future program includes concerts in Canada and Nova Scotia in September and a series of concerts in Rhode Island, Massachusetts, Pennsylvania, Vermont and New York.

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## Poor Choice of Songs Hurts American Music, Mina Hager Asserts



Photo by D. C. Bridler  
Mina Hager

CHICAGO, Aug. 11.—"Concert singers who throw in a few American songs on their programs without carefully selecting them do not in any way help the cause of American music. Instead they do actual harm."

Mina Hager, contralto, in these words expressed her views on the inclusion of American songs in the programs of concert artists. She asserted that she was heartily in favor of American music.

"But," she explained, "when a group of songs by our own composers is added to a program it is forced to compete with the best arias of Mozart and the Italian opera composers and with the exquisite songs of Schubert, Schumann and Brahms. This should be borne in mind."

"It is unfair to American music to put our poorer songs on programs in competition with the greatest songs by the European composers. We have plenty of splendid American songs that will stand the competition, but it seems to be the custom of many singers to throw in a group of American songs at the end of their programs without any regard to their fitness."

"I was brought up on Schubert, Schumann and Carrie Jacobs Bond. That is perhaps why I have no patience with a lot of the music that is sung as 'American' and is unworthy, when there is such a rich literature of American songs if one only looks for it, and studies it, and makes a careful selection from it."

"Mrs. H. H. A. Beach's songs have never failed to make a deep impression in the many concerts I have heard in which one or more of her songs were sung. And, in my opinion, every song that John Alden Carpenter ever wrote is worth a place on concert programs."

"I recently made the acquaintance of a cycle of songs by Leo Sowerby, a young composer who has about as much real musical genius as one may ever hope to find in one individual. The songs seemed impossible vocally and musically, but when they were mastered they were beautiful and immensely interesting—a real addition to song literature. Then there are many other composers who

have each written one or more songs of very high quality, although some of them, unfortunately, have also written a number of mediocre melodies that, still more unfortunately, often find their way into concert programs."

"Some of these American composers have written perhaps only one great song. Others have written several. Their works should be carefully gone over and culled, in songs for concert use, and from this quantity of material a rich treasure can be selected." F. W.

### YOUNG ARTISTS' CONTEST

#### Society of American Musicians Offers Prizes

CHICAGO, Aug. 13.—Howard Wells, president of the Society of American Musicians, has announced a contest for young artists in piano, voice, violin, cello and flute. The prize-winners will be given appearances as soloists with the Chicago Symphony in the series of popular concerts in Orchestra Hall next season.

The contestants must be Americans studying in greater Chicago (Cook County) with teachers who are members of the Society of American Musicians. Entrance to the contest will close on Nov. 15. The instrumental contestants must be between eighteen and twenty-eight years of age, and vocal contestants between twenty-one and thirty-one.

There will be elimination contests in November to select nine candidates in each branch, who shall be eligible for the preliminary contests in December. Three candidates in each branch will be chosen in December, and these will compete in the final contest early in January.

Young artists desiring to enter the contest must obtain the questionnaire, which must be filled out and signed by the candidate and his teacher. The questionnaire can be obtained from Mr. Wells, Lyon & Healy Building, Chicago.

#### Musicians Join in Harding Memorial Services

BOSTON, Aug. 11.—The Boston Choral Society, John A. O'Shea, conductor, took a prominent part in the open-air Harding memorial services at Brave's Field yesterday afternoon. A quartet comprising Joan Parsons, soprano; Gertrude Smith, contralto; Thomas Quinn, tenor, and William H. O'Brien, bass, sang several numbers, and Mr. Quinn was also heard in solos. Mr. O'Shea, who is supervisor of music in the Boston public schools, had charge of the vocal program.

W. J. PARKER.

#### Benefit Concerts in White Mountains

BOSTON, Aug. 11.—Albert Sand, solo clarinet player of the Boston Symphony, and Margaret Gorham Glaser, pianist, have given a series of concerts in the White Mountain resorts of New Hampshire for the benefit of the Profile House Orchestra, which suffered heavy losses in the burning of the Profile House last week. Mr. Sand was conductor of the orchestra at the Profile House.

W. J. PARKER.

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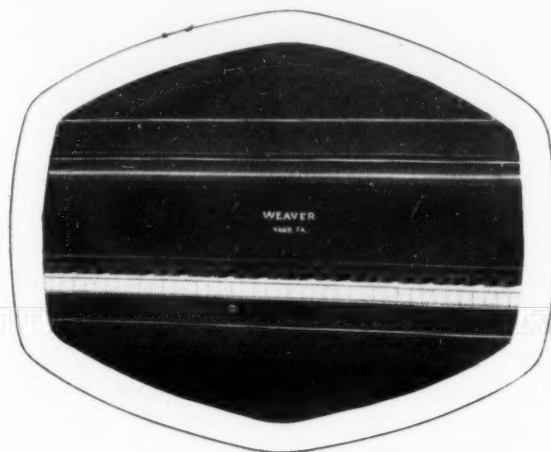
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# Violin Music Prominent Among New Publications

By Sydney Dalton



It is related that a famous authority on acoustics remarked, after a quarter century of study, that the law of acoustics was that there was no law—or something equally involved but obvious. The same idea might be applied to form in music. The unimaginative student who seeks for a formula that he can apply, like a yardstick, to all compositions in the same category, such as Sonata, Fugue, Nocturne and the rest, has a lifetime of fruitless search before him. Form in music is at best a loose approximation that is reduced at times to a mere idea of unity. It is for this reason, perhaps, that even those classic forms, like the Sonata, over which many present-day progressives are constantly holding funeral services, refuse to remain dead, and crop up at the most inopportune moments and in the most unexpected places.

## Two Sonatas for Violin and Piano by Modernists

For example, a member of that band of musical heretics, the "Groupe des Six," and another, equally independent, have recently written quite proper and recognizable sonatas for violin and piano. Germaine Tailleferre calls hers simply a "Sonata pour piano et violon," wisely refraining from mention of any particular key, probably because she didn't know it herself. It begins sedately enough in C Sharp Minor, but ends, with no established key, on a chord made up of G, D, E and A—built on fifths—so the composer let it go at that. Alexander Tcherepnine is more conventional and boldly admits that his work is in F—and it actually does begin and end in that key. There is another point about this sonata that is interesting and unusual: the second movement, Larghetto, is a good example of a modern three-voiced fugue, conventional in construction, with its inverted subject and well defined episodes, but undeniably modern in material. Bach would recognize his progeny at first glance, despite its modern disguise. Miss Tailleferre's work is dedicated to Jacques Thibaud, and while this reviewer admits that he likes to take the prescriptions of the French Group in small doses, as a rule, he would like to hear Mr. Thibaud play this sonata—just to see whether or not it improves on acquaintance. Both scores are published in Paris (*A. Durand et Fils*).

## Valsettes and a Romance for the Violin

There is much of the sensuousness that should be a part of the slow waltz in Two Valsettes for Violin and Piano, by Hermann Spielter, entitled "Valse Melancolique" and "Valse Triste" (*G. Schirmer*). To the composer with any ability in the way of writing melodies the waltz offers an agreeable form in which to express himself. Mr. Spielter has this ability, and violinists will enjoy his well-written examples. They are not difficult to play, and the composer has confined himself to the three-part form and trio, with only brief extensions.

Francis Richter's Romance is in a different mood, with a somewhat sentimental melody, but within limitations that save it from being over-saccharine. In its development the composer has worked up to a climax that has a note

of passion. He handles his material skillfully, alternating the themes between the two instruments, using them briefly in a melodious canonical passage and making the most of them without too much padding.

## A Cadman Transcription and a Creole Serenade

Charles Wakefield Cadman has selected "Within the Potter's Shop" from his suite for piano, "The Rubaiyat of Omar Khayyam," to arrange for violin solo (*White-Smith Music Publishing Co.*). It is a graceful, flowing and melodious number, fully as effective in this arrangement as it was in the original version. Violinists will be attracted by it. It requires considerable playing. The allegretto grazioso movement is carried along in sixteenth notes in triplets and requires smoothness and good rhythmic impulse.

Ray Eleanor Ball's "Creole Serenade" (*Carl Fischer*) is a rough and tumble number whose chief merit is a rollicking dash, compensating in a measure for a commonplace melody and harmonization. It would undoubtedly make a certain appeal, because of its good humor and naturalness.

## An Adaptation of "La Paloma" for Violin

A rather curious number for violin is Joseph Pandolfo's "Duo for One Violin," an adaptation on the theme of Yradier's "La Paloma" (*The New York Courier*). The mere announcement of its source is not in itself encouraging, as this Spanish air long ago ceased to be a novelty and has, to say the least, lost something of its freshness. However, Mr. Pandolfo's version is novel in treatment. Below the melody he has added an accompaniment that possesses something of the character of the banjo, an effect which he obtains through the use of pizzicato. It is by no means easy to play.

## A Curiosity in Modern Music

Those who find satisfaction in studying musical curiosities will surely find something to their liking in Kaikhosru Sorabji's Quintet for Piano and Four-Stringed Instruments (*London: London and Continental Music Publishing Co.*). This reviewer, at the risk of being classed among the hopelessly ignorant, admits without reservation that he doesn't know what it is all about. The work has invited attention for several weeks, and has received a good deal; but so far the headway has been nil. Doubtless the composer is sincere and he may have something of real pith and moment to communicate. We are willing to give him the benefit of the doubt. Among the curiosities of the score are the three staves for the piano part, one of them an octave above the usual G clef—and all three are well cluttered up with notes throughout; the time signatures, which change, with very few exceptions, every measure throughout the work, beginning with twenty-eighths and including such unfamiliar meters as fifteen-eighths, nine-fourths, fourteen-eighths, nine-eighths, ten-eighths and, for good measure, two-and-one-half-fourths. There are mysterious signs scattered here and there, such as arrows and daggers, that might be the insignia of some musical Black Hand. To any group of musicians conscientiously trying to obey both the letter and the spirit of the Volstead Law we suggest, for lagging winter evenings, a game of chordal analysis, based on Mr. Sorabji's Quintet. For example, we thought we had one all classified; it was the very last chord in the book, and the

top part read a, d, g, b, which seemed reasonable enough, but we found underneath it an e flat, a flat and g flat, which was disappointing and disconcerting—and this occurred after a Swastika sign in the score, somewhat diluted, to be sure, by the words "enigmatique équivoque." We really would like to hear it played, however—or, at least, some of it—but the chances seem slim.

## Old English Music for Piano

The Lutenists of the Elizabethan age having been re-established in this twentieth century, J. A. Fuller-Maitland is paying his respects to early English composers, contemporaries of Purcell, who, lacking the increased facilities of our modern piano, expressed themselves through the harpsichord. With his editorial aid there has been issued "The Nightingale," by an unknown composer, and a set of "Twenty Easy Pieces by English Court Composers and Others," under the title of "At the Court of Queen Anne" (*London: J. & W. Chester, Ltd.*). The latter contains numbers by William Croft, Jeremiah Clarke, John Blow, John Barrett and Richard Jones, with Clarke much in the lead so far as quantity is concerned. There is nothing in these pieces to interest the pianist of today, but as music, *per se*, and as historical reminders of what was being done 300 years or more ago, they have a fascination and charm that is undeniable.

## A Quartet of Interesting Songs

There is something of the thrill of discovery in finding a composition or a group of compositions by an unknown or little known composer that stands out through its excellence. A set of four songs by Clarence Olmstead (*G. Schirmer*) has furnished one such thrill. They are entitled "Tears," "Evening Song," "Over the Sand" and "Thy Sweet Singing." Their excellence is uniform throughout—a promising sign for the composer's future work. They are not strictly "art songs" in the sense in which that term is often used. That is to say the merely technical or intellectual is not stressed, though the workmanship is of a high order. But there is real musical feeling behind them; an unusually happy flow of melody, a sensitive harmonic sense that is rarely, if ever, betrayed into the commonplace, and a marked ability for writing effective, appropriate accompaniments. The charm of these songs should give them a place in the repertory of many of our singers. With one exception, "Evening Song," which is low, they are for medium voice.

## Two Settings by John Prindle Scott

There is an ingratiating optimism about the songs of John Prindle Scott that has made many of them popular with singers and their public. Mr. Scott possesses the virtue of writing effectively for the voice; also, he knows the secret of writing the kind of song that the singer will like, primarily, and that is a great asset. Two of his recent efforts are "Holiday" and "Green," both published for high and low voice (*G. Schirmer*). The former is dedicated to Idelle Patterson and is par-

ticularly adapted to the soprano voice. It is full of gaiety, verve and brightness, with a modicum of fireworks to enhance its appeal. "Green" is an Irish song—and a very good example of its kind. The composer has utilized those little musical Gallicisms that have found favor these many years, but he has avoided the commonplace and banal.

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## St. Louis Opera Management Awards Scholarships at End of Record Season

ST. LOUIS, Aug. 11.—A survey of the ten weeks' season of the St. Louis municipal opera season, just concluded, shows that all records have been broken, for it is estimated that at least 450,000 persons attended the ten-weeks' season, and another encouraging feature is that already the management has seat reservations in excess of \$50,000 for next season. The twenty-five and fifty-cent seats have been in heavy demand this season, and the "loud speaker" has proved a signal success. Its use has permitted the operas to be heard at distant points where previously this was not possible. The free seats, to the number of 1500, have been filled nightly.

The six scholarships have been allotted for the season by a committee composed of Joseph G. Miller, David Russell, manager; C. Hunt Turner, Charles Previn, conductor, and Frank M. Rainger, stage director. This committee awarded Myrtle Voss, soprano; Laura Tuckerman, contralto; Victor Sherman, tenor, and Elmer Lutz scholarships of \$500, to be used in vocal training, and a similar amount to Grace Brinkley and Marie Lenhardt for singing, dancing and general stage work, with Ida Moerschel and Clara Schief as alternates. This follows the policy to train St. Louis aspirants for principal rôles in future productions. Weekly expenses this season have run up the cost to about \$27,000 for each production.

The season closed with the performance of "Spring Maid," one of the operas carried over from last year's repertoire and produced more successfully on the present occasion. Dorothy Maynard sang admirably as *Bozena* and was ably supported by Craig Campbell, Thomas Conkey and Elva Magnus. The comedy work of Frank Moulan and Flavia Arcaro seemed to please the big audiences which attended all the week. As usual, the chorus was highly effective.

HERBERT W. COST.

## HOLLYWOOD SERIES ATTRACTS THROGS

Several Soloists Appear with Orchestra—Plan "Aida" Performance

By Bruno David Ussher

LOS ANGELES, Aug. 11.—About 100,000 persons, it is estimated, have attended the first sixteen open-air concerts conducted at Hollywood Bowl by Emil Oberhoffer. Making allowance for the unavoidable one-rehearsal system, the performances as a whole are also an artistic success. Mr. Oberhoffer's readings are poetical, and while the tone quality of the horns, trumpets and trombones occasionally leaves much to be desired—several of our best players are not available this summer—good ensemble balance has been achieved.

The soloists last week included Ethel Best, soprano; Helena Lewyn, pianist, and Lawrence Tibbett, baritone, who is to sing next season at the Metropolitan Opera. Sylvain Noack, concertmaster; Henri de Busscher, oboe; Andre Maquarre, flute, and Pierre Perrier, clarinet, were heard in incidental solos.

Chorus rehearsals are proceeding for an open-air performance of "Aida" at the Bowl on Sept. 20 and 22. The principals are to be Elisabeth Rethberg, Edward Johnson, Viola Ellis, Lawrence Tibbett, Leslie Brigham, Amon Dorsey Cain and Virgee Lee Matton. Fulgenzio Guerrieri will lead the orchestra.

Two attractive programs were recently given at the University of Southern California by Anna Ruzena Sprotte, contralto; May Macdonald Hope, piano; Calmon Luboviski, violin; Ilya Bronson, cello, and Alfred Kastner, harp.

Edna Gunnar Peterson, formerly of Chicago, has been appointed head of the music department of the Hollywood School for Girls. Miss Peterson was warmly applauded recently as a soloist at one of the Oberhoffer concerts at Hollywood Bowl, in the first movement of the Grieg Piano Concerto. Her playing was distinguished for brilliant technique, colorful tone and animation.

## SISTINE CHOIR COMING

American Tour to Begin in New York in October

The Sistine Chapel Choir, in its coming tour of the United States, will include in its programs early Gregorian works and compositions by Don Lorenzo Perosi. This organization, which for hundreds of years never sang except in private and at the ceremonies presided over by the Pope, will open its ten-weeks' American tour with a concert in Carnegie Hall, New York, on Oct. 14. It is composed of singers who have

been taught by Don Perosi and Monsignor Antonio Rella, director of the choir. Admission to the body is an eagerly sought honor. At the express desire of Pope Pius X, Monsignor Rella trained and conducted 1200 singers participating in a solemn function held in St. Peter's in Rome on the occasion of the centenary of St. Gregory. His conspicuous success led the late Pontiff to name the musician Monsignor and Vatican Beneficiary. Monsignor Rella has been for many years director of the North American College in Rome, and many prominent Catholic priests and musicians are among his former pupils.

In order to guarantee the choir's appearances in San Francisco, beginning Dec. 7, Frank W. Healy, sole manager for the tour, secured pledges estimated at \$100,000. Among the guarantors are Archbishop Edward J. Hanna, Bishop Cantwell, William H. Crocker, R. M. Tobin, Milton H. Esberg, A. F. Giannini, E. J. Tobin, Eleanor Martin, Herbert Fleischhacker, W. H. Leahy, Sherman, Clay & Co., Fairmont Hotel, R. E. Queen, Vincent W. Hallinan, Harry E. Blood, A. E. Sharboro, George Tourny, James Moses, Martha M. Hanify, John Francis Neylan, J. K. Armsby, Celia Clark, Helen Irwin Crocker, Christine F. Donohoe, A. P. Welch and Dr. John Gallway.

## Georgia Would Impose Heavy Tax on Opera Companies

ATLANTA, GA., Aug. 11.—The House of Representatives yesterday voted a heavy tax upon all opera companies appearing in Georgia. An amendment to the general tax act would provide that opera companies appearing in cities of more than 100,000 population shall be taxed \$2,500 per contract, and in cities of less population, \$1,000 per contract. A tax voted two years ago has been paid by the guarantors of the Metropolitan Opera Company of New York, which annually gives a brief season of opera in Atlanta.

## Heavy Booking for Wagner Opera in Cleveland

CLEVELAND, Aug. 13.—The demand for seats for the Wagnerian Opera Company's performances, still four months off, is such that the advance sales have reached more than \$6,000.

FLORENCE M. BARHYTE.

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## Los Angeles Adopts Suggestion of 'Musical America's' Editor for Memorial

TO the Editor of MUSICAL AMERICA:

Appreciating your interest in the broader development of musical art in America, through the present Community Music Movement, and valuing very highly the service which your journal is rendering to the advancement of this movement, I am requesting that you will accept the inclosed complimentary membership card in the Civic Music and Art Association of Los Angeles.

Following the recent successful Music Week in Los Angeles, a coterie of business and professional people, with myself, felt that the time was ripe to coordinate, through a permanent organization, the various efforts which are being made to spread the gospel of good music throughout the community. The outcome was the organization of the present Music Association, whose purpose it is to stress especially music work among the foreign-born population, hoping to assist these groups in becoming more useful citizens by participation in community activities through the medium of music. In carrying out this purpose, the association will promote various community music activities for "all the people," culminating in another Music Week next spring.

An ultimate objective of the association is to secure for Los Angeles the much needed Municipal Auditorium as a memorial to the boys who sacrificed so much for all of us during the World War.

BENJAMIN F. PEARSON, President,  
Civic Music and Art Association.  
Los Angeles, Cal., July 31, 1923.

As the readers of MUSICAL AMERICA know, for several years past since the great war, Mr. Freund has advocated as a memorial to those of our soldiers who gave their all during the war, the erection of an auditorium for musical performances of the higher class. He showed that arches and statues belong to a dead past, especially the arch, which is simply an elaborated form of the old ox yoke under which the conquered peoples in the days of Rome had to pass to show that henceforth they were slaves. Furthermore, he showed that even today in many of our fairly large cities, recitals by prominent artists have to be given in churches, Masonic lodges and other similar places, for the reason that

they have no suitable auditorium, indeed most of the theaters and so-called opera houses have been turned into homes for the movies. It is certainly of interest to know that his suggestion has been accepted in a number of cities and now the Civic Music and Art Association of Los Angeles is in line for the same purpose.

—Editor of MUSICAL AMERICA.

## Herma Menth Gives Concerts on Pacific Coast

LOS ANGELES, CAL., Aug. 11.—Herma Menth, pianist, who has been making a summer tour of the Pacific Coast, recently fulfilled a two weeks' engagement in this city. Included among her appearances here were a concert at Grauman's Theater and a recital in the studio of the Barnes Music Company. On the latter occasion Miss Menth played Dohnany's Rhapsody, Debussy's "Reflets dans l'eau," and Chopin numbers with expression and a competent technique. Miss Menth has been engaged to play at one of the series of Bowl concerts being given under the leadership of Emil Oberhoffer.

## Five Weeks' Tour for St. Louis Symphony in Spring

ST. LOUIS, Aug. 13.—Sam Macmillan, manager of the St. Louis Symphony, has just returned from a booking trip, in the course of which he arranged a five-weeks' tour for next spring and has applications for at least two weeks' additional concerts. Helen Traubel Carpenter of St. Louis, soprano, will be the soloist on tour.

HERBERT W. COST.

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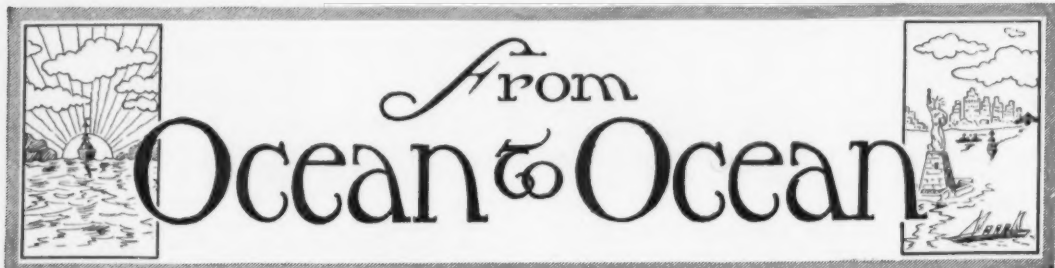
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TORONTO, CAN.—Claud Biggs, English pianist, has been appointed to the faculty of the Canadian Academy of Music.

CARTHAGE, ILL.—Dr. George W. Andrews, head of the organ department of Oberlin College, gave an excellent recital here lately.

CHAPEL HILL, N. C.—Pupils of Louise Amis, teacher of piano, and Thomas Hamilton, teacher of singing, were heard in recital lately.

PORTLAND, ORE.—The Whitney Boys' Chorus of 150 voices, conducted by H. E. K. Whitney, appeared in three concerts at Multnomah Field.

CINCINNATI, OHIO.—Charles Young presented a number of piano and vocal students in recital lately. A large audience applauded the work of the students.

DETROIT, MICH.—Mr. and Mrs. Fredrick L. Abel, who are on an automobile tour of Northern Michigan, will return on Sept. 1 to open the tenth year of their school.

SAN DIEGO, CAL.—Robert Young, pupil of Dolce Grossmayer, gave an attractive piano recital, assisted by Gertrude Trent, soprano, at the Wednesday Clubhouse.

BANGOR, ME.—Paul White, violinist, formerly of the New England Conservatory, Boston, has joined the Rochester Philharmonic Orchestra, to be conducted by Albert Coates.

POUGHKEEPSIE, N. Y.—Richard de Sylva, violinist, while on a visit to Lake Mohonk and Lake Minnewaska, gave a concert at the Mohonk House and at the Cliff House and Wildmere.

LAWRENCE, KAN.—Evaline Hartley of Kansas City, Mo., contralto, was warmly applauded in a song recital here recently. Philip Stevens was the accompanist and also played a group of solos.

OTTAWA, OHIO.—The Gideon Quartet of Toledo—J. Emerson, William Sansen, E. Whiskey, and G. W. Hirth—sang at a recent open-air service of Trinity Methodist Church.

REDLANDS, CAL.—Marion Boulette, soprano, and Christine Springston, pianist, were heard in joint recital recently under the auspices of the National City Eastern Star. Both were heartily applauded and numerous encores were given.

HIGH POINT, N. C.—Kathleen Petty and Isabelle Tate, sopranos; Mrs. Gurney Briggs, contralto; Gurney Briggs, tenor, and Dr. Hubert Poteat of Raleigh, N. C., bass, were the soloists at a concert given before a crowded audience at the First Baptist Church.

KANSAS CITY, MO.—Eduardo Sacerdote, vocal coach, will, with the assistance of Mrs. James A. Ryan, open vocal studios here in September.—Leon Sametini, violinist, has conducted a master class at the Horner Institute of Fine Arts during the summer.

OAKLAND, CAL.—Blanche Ashley tried an interesting experiment in daily recitals during one summer month, this season. Each evening, a different composer was chosen, and her large class of piano students greatly profited by the experiment.

ANDALUSIA, ALA.—Seven States were represented in the enrollment of the Andalusia Summer School. A feature

of the sessions, which closed recently, were the weekly recitals by the faculty, which included Dwight Anderson, director, and William Meldrum, piano; Edwin Ideler, violin, and Lewis Pendleton, voice.

DETROIT, MICH.—Alicia von Tyszkla Fuller gave an attractive piano recital at the Detroit Yacht Clubhouse, playing a Beethoven Sonata, a Chopin group, and Debussy and Liszt numbers, and a suite composed by herself. This event was in the nature of a farewell for Miss Fuller, who has left for a protracted stay in Europe, where she will pursue her musical studies.

PORTLAND, ORE.—Louis Victor Saar, guest piano instructor at the Ellison-White Conservatory, presented Bethel Stack and Opal McNichols of Walla Walla, in an interesting program recently.—Louise Jacobsen, Helen Foster, Genevieve Atofsky and Stephan Whitford, pupils of Eva Trotter, played a program of Mr. Saar's compositions in recital lately. Mark Daniels, baritone, sang a group of Mr. Saar's songs.

KANSAS CITY, KAN.—Edna Elstun Bigham presented her class of piano pupils in recital lately at her home in Bethel, a suburb of Kansas City.—Dorothy Dill was soloist recently at the Edgerton Place Baptist Church. Gladys Besack was also a soloist at the Western Highlands Presbyterian Church with Olga Gates of Chicago.—Bertha Schockman, soprano, and Frances Schockman will sail for Europe this month for further study.

KANSAS CITY, KAN.—The following officers have been elected: Mozart Club: Mrs. Albert C. Bale, president; Mrs. S. B. Stephens, vice-president; Mrs. T. J. Gould, secretary; Mrs. Clyde Badger, corresponding secretary; Mrs. Elmer Stephens, treasurer, and Ethel Kelley, critic. MacDowell Music Study Club: Aileen Falconer, president; Mrs. C. H. Martinek, vice-president; Kathryn Brenner, secretary; Mildred Newby, treasurer, and Mrs. Hubert S. Dallas, corresponding secretary.

WICHITA, KAN.—The following students of the Fischer School of Music ap-

peared in recital at the High School auditorium: Burnell Jones, Verna Carlson, Vera Carlson, Maxine Ray, Gertrude Hunter, Ruth Ford, Mildred Dunsworth, Iva Dell Kirk and Mary Bowling, pupils of Ruth Hall, Hazel Darling, Alma M. Hobson and Otto L. Fischer. Burdette Wolfe, violinist, was the assisting artist.—Claire Dewey of the Wichita College of Music and Dramatic Art, presented the following pupils in recital: Eleanor Hobson, Arle Mitchell, Doris Van Foessen, Josephine Fisher, Eleanor Gosch, Inez Pearl Auer, Lois Bingham, Helen Yandell.

BELLINGHAM, WASH.—Pupils of Lulu V. Caffee gave a piano recital recently at her residence studio, when Caroline McGraw, Laura Mortimore, Wilma Edberg, Cecily Tremlin, Sybil Mehus, Louise Schulz, Lillian and Frances Westman, Eugene Young, Everett Clifton, Kathleen Haskins and Miriam Gilfillen took part in the program. "Cinderella," by Leroy B. Campbell, was played by five of the students; Wilma Edberg gave several solos, and Diabelli's "Rondo Militaire," Moszkowski's Spanish Dance, No. 1, and Schubert's "Marche Militaire" were played by Dina Moldrem and Miss Caffee. Mana Zucca, Frank Lynes and Charles Hueter were among the newer composers represented.

WATERLOO, IOWA.—The Fine Arts Club has appointed the following officers for the ensuing year: Mrs. H. C. Wilbur and Mrs. H. W. Sigworth, directors of choral music; Mrs. Fred J. Clark, vocal; Mrs. L. A. Kliebenstein, piano; Mrs. Loren Berry, violin; Mrs. Herbert F. Marshall, violin ensemble; Mrs. W. M. Sheldon, interpretative and dramatic folk dancing; Mrs. W. H. Bickley, drama and art; Maud Dudley, chairman of the departmental committees; Mrs. C. A. Waterbury, chairman of the club; Mrs. Loren J. Berry, vice-chairman, and Mrs. Howard Burr, secretary. The program of the year has been so framed as to continue last year's study of "Americanization Through Music." The junior auxiliary to the Fine Arts Club has chosen the following officers: Dorothy Bickley, chairman; Rosalie Jackson and Dorothy Murtagh, vice-chairmen; Letha Stull, secretary; Evelyn McElhinney, treasurer, and Mrs. Leland Clark Leeper, senior councillor.

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## Opera in Gaelic Given in Dublin

DUBLIN, Aug. 1.—"Sruth na Maoile," an opera in Gaelic, the text by Father Thomas O'Kelly, and the music by G. Molyneux Palmer, drew a large audience to the Gaiety Theater recently. The work, although designated as "opera" on the program, is scarcely that, nor is it, strictly speaking, music-drama. The story deals with the legend of the four children of Lir transformed by their stepmother, a sorceress, into swans and compelled to float upon the waters for 900 years until the sound of the first Christian bell breaks the spell. Much of the music had distinct charm on account of the clever handling of the strings and woodwind, and the small orchestra, well conducted by Vincent O'Brien, played it delightfully. If the work is not a masterpiece, it at least gives promise of excellent things to be expected from the composer.

HAVANA, Aug. 13.—Annual exercises took place recently at the National Conservatory under the direction of Hubert de Blanck, when the gold medal was awarded to Fidelia Kriehoff and the silver medal to Delia Guichard. At the commencement concert Natalia Torrella played a Nocturne by H. de Blanck, a Serenade by Ignacio Cervantes and a Valse Caprice by Lico Jimenez.

LEIPZIG, Aug. 4.—The Leipzig Opera announces premières during the coming season of Joan Manén's opera, "Der Weg zur Sonne," and "Das Verführte Lachen," by Director Cortolezi of the Karlsruhe Opera. Gluck's "Alceste," in a new version by Albert, will be revived.

DRESDEN, Aug. 3.—Fritz Busch, general music director of the Dresden Opera, has been invited to act as guest conductor of a festival of German opera in Madrid during the coming season.

BRESLAU, Aug. 3.—The Breslau Opera plans to give in the coming season a cycle of performances illustrating the evolution of German comic opera.

## Paris to Hear Numerous Operatic Novelties During Coming Season

PARIS, Aug. 4.—The Opéra Comique, in making a retrospect of last season and announcements for next year, discloses some figures of interest, not the least significant of which is the number of native composers whose works are represented in the repertoire. French music lovers may look with pride upon the fact that seventeen modern native composers, many of them still living, had works on the boards of the Salle Favart this season. There were eight novelties given, of which six were by French composers. The works drawing the largest houses were "Manon," "Pelléas et Mélisande," "Le Hulla," "Orfeo," "Lakmé," "La Habanera" and "Pénélope." It is significant that "Pagliacci," "Tosca" and "Madama Butterfly," which have been the most popular operas at the Comique for a number of seasons, did not figure, this year, among the first seven.

An extensive repertoire of revivals and novelties is announced for the season of 1923-1924. Among these are "La Brebis Egarée" by Darius Milhaud; "La Plus Forte" by Xavier Leroux; "Sainte Odile" by Marcel Bertrand; "L'Appel de la Mer" (one act) by Henri Rabaud; "Les Amants de Venise" by Tiarko Richepin; "La Griffe" by Fourdrain; "Fra Angelico" (one act) by Hillemacher; "Yanned" by Auguste Chapuis; "La Tisseuse d'Orties" by Gustave Doret; "Néréa" by LeBorne; "Graziella" by Jules Mazellier, and "Astrid" by Charles Sohly. Besides these, three ballets are scheduled, "Le Petit Elfe Ferme-l'Oeil" by Florent Schmitt, "Le Guivre" by Emile Ratez, and "Ma Mere l'Oye" by Ravel. It is also rumored that Wagner's "Tristan and Isolde," Manuel de Falla's "La Vie Brève" and Rimsky-Korsakoff's "Le Coq d'Or" will be given. Among revivals from the classical repertoire are announced "Iphigénie en Tauride" and "Les Pelerins de la Mecque"; both by Gluck; "Les Indes Galantes" by

Rameau, and "Béatrice et Bénédict" by Berlioz.

The first work to have a world-première next season at the Opéra will be "Le Jardin de Paradis," the book of which is by the well-known dramatists, Caillevet and de Flers, and the music by Alfred Bruneau, known in America principally through his "L'Attaque du Moulin." Other novelties include "Siang-Sin," a ballet-pantomime in two acts, the scenario by Pierre Jobbe-Duval and the music by Georges Hüe; "Nerto" after Mistral's poem, by Maurice Lena, music by Charles Widor; "La Prêtresse de Korydwen, ballet in two acts, scenario by Cleret, music by Paul Ladmirault; "Le Dieux Sont Morts," text by Berteaux, music by Tournemire; "Salamine," text from the Greek of Aeschylus by Theodore Reinach, music by Maurice Emmanuel; "Prélude Féérique" by Fernand Gregh, music by Andre Bloch; "Naïla" by Maurice Lena, music by Philippe Gaubert, and "Guercœur," text and music by Albéric Magnard. Revivals will include, besides other works, Massenet's "Esclarmonde," Chabrier's "Gwendoline" and Wagner's "Parsifal."

Delibes' ballet "Coppélia" has just had its 400th performance at the Opéra. The work was given for the first time on May 25, 1870, with Bozzachi in the title-role. At the Comique, Offenbach's "Les Contes d'Hoffmann," though eleven years younger, had its 397th performance on the same evening.

HELLERAU, Aug. 3.—A festival of music given here recently by the School for Rhythm, Music and Calisthenics included an interesting series of programs. Bela Bartok's score for "The Carved-Wood Prince," a pantomime by Bela Balaz, created much interest when the fantasy was acted by students.

WARSAW, Aug. 1.—A new light opera entitled "Casanova," by Ludomir Ryzicki, was given its première at the Grand Théâtre recently under the baton of Rodzienski. The work, dealing with three episodes in the life of Casanova in Turkey, Venice and Poland, had an enthusiastic reception.

## Music Festival Held in Freiburg.

FREIBURG, Aug. 3.—An Upper Badenian Music Festival, given recently under the auspices of the Freiburg Choral Society, was noteworthy for performances of interesting works by contemporary composers. Carl Futterer of Basel introduced a series of Variations for Orchestra on a theme known popularly as "Jack in Luck," a choral work, "The Falcon Hunt," which proved a most engaging modernist piece, and songs for contralto with piano accompaniment. A string quartet by Magda Strack of Berne was also given. Heinz Munkel disclosed an interesting personality with his playing of his own piano works, a Prelude, Op. 6, and a Passacaglia and Fugue, Op. 8. Siegfried Krug of Munich contributed a rather conventional String Quartet and a "Dead March" for full orchestra. Maximilian Albrecht, conductor of the Festival, excelled in his leadership of Wolf-Ferrari's "Vita Nuova," which was sung in excellent style by the chorus.

HAMBURG, Aug. 4.—The Hamburg Peoples Opera gave 399 performances in the season of 1922-23. Among the revivals were Donizetti's "Daughter of the Regiment," Rossini's "William Tell," Zöllner's "The Sunken Bell," Johann Strauss' "Vienna Blood," "Carnival in Rome" and "Night in Venice," Massenet's "Werther," Kreutzer's "Night Lodging in Granada," Nessler's "Trumpeter of Säckingen," Pacchierotti's "Old Heidelberg" and Lortzing's "Czar and Carpenter."

KIEL, Aug. 1.—The Kiel City Theater management has appointed Hans Brockmann of Berlin intendant. Dr. Staegemann of Dresden previously declined the appointment.

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# People And Events in New York's Week

## COMMITTEE INDORSES OPERA

### San Carlo Company's New York Season Approved by 100 Prominent Persons

A committee of 100 persons prominent in the business, social and artistic life of New York has indorsed the five weeks' season of the San Carlo Opera Company, which will be opened at the Century Theater on Sept. 17.

A statement from the management of the company indicates that this committee will act as sponsors for the season, actuated by a belief that the company has "taken on something of a civic character," inasmuch as it enables many persons to attend performances of the standard operas at reasonable admission prices.

Among those who have agreed to serve on the committee, the management states, are: Thomas Edison, United States Senator Royal S. Copeland, Dr. Frank Crane, Bernard MacFadden, Mrs. Henry P. Davison, Alma Gluck, Frances Alda, Murray Hulbert, Elbert Hubbard, Ellis Parker Butler, Ossip Gabrilowitsch, Florence Reed, Horace B. Liveright, Bertha Kalich, Frank A. Munsey, Walter Pulitzer, Dirk Foch, Father William J. Finn, Major Fiorello La Guardia, Police Commissioner Enright, Frank La Forge, S. J. Kaufman, Isaac Landman, J. J. Shubert and Felipe Barreda.

### Friends of Music Plan Production of Pfitzner Work

Mrs. J. F. D. Lanier, president of the Society of the Friends of Music, New York, last week cabled that she was sailing for the United States immediately. She has curtailed her stay abroad by one month, owing to the necessity of arranging final details for the American premiere of Pfitzner's cantata, "Von Deutscher Seele," at Carnegie Hall on Oct. 15. The Society will give in addition its ten regular subscription concerts at the Town Hall, beginning Nov. 11.

### Recital at La Forge-Berumen Studios

Esther Dickie, pianist, and Betty Burr, soprano, appeared in a joint recital at the La Forge-Berumen Studios on July 28, presenting a program of classic and modern works. Miss Burr was heard to advantage in three groups of German and French songs, including the "Brautlieder" by Cornelius. Miss Dickie played three groups of compositions by Schumann, Chopin, MacDowell, Tchaikovsky and Liszt, displaying a fluent technique. She was compelled to give a number of encores. Helen Crandall played sympathetic accompaniments for Miss Burr.

### Solo Players Engaged for State Symphony

The personnel of the State Symphony of New York has been completed since the recent return from Europe of Josef Stransky, conductor. Well-known musicians who will occupy first chairs are Nicholas Kouloukiss, first flautist; René Corne, first oboe; Albert and Angelo Chiffarelli, clarinets; August Mesnard and Philip Reines, bassoons, and Xavier Reiter, French horn. Henriette Gelfus, formerly of the Boston Symphony and the orchestra of the Stuttgart State Opera, will be first harpist. Simone Belgio, who was with the Bostonians under Muck, will play first trombone. The dates originally scheduled for the organization's concerts have been revised, in order not to conflict with performances of the Wagnerian Festival Opera Company in which the orchestra is to

play. The State Symphony will be the first to be heard in the New York orchestral season, opening its Wednesday evening series at Carnegie Hall on Oct. 10. Other dates in this series are Dec. 19, Jan. 23 and Feb. 13. Four Wednesday afternoon concerts will be given at Carnegie Hall on Jan. 2, 9 and 16 and Feb. 6. Six Sunday afternoon concerts in the Metropolitan Opera House will be given on Dec. 30, Jan. 13 and 27, Feb. 3 and 17 and March 2.

## Baldwin Appointed to Post of Conductor of N. Y. Mendelssohn Club



Ralph L. Baldwin

Ralph L. Baldwin, director of music in the public schools of Hartford, Conn., has been appointed conductor of the Mendelssohn Glee Club of New York, to succeed Nelson P. Coffin, who died last March.

Mr. Baldwin has been active during a number of years in New England as composer, organist and conductor. Born in Easthampton, Mass., in 1872, he was graduated from Williston Seminary and studied music under Chadwick, Stephen Emery, Henry Heindl and Louis C. Elson. He has been organist of prominent churches in Easthampton and Northampton, Mass., and Hartford, Conn. He was supervisor of music in the public schools of Northampton from 1899 to 1904 and has held a similar post in Hartford since the latter year.

He was conductor of the Northampton Vocal Club for ten years and of the Choral Club of Hartford for sixteen years. He has taught for a number of years at the summer sessions of the Institute of Musical Pedagogy, Northampton. He is the composer of works for organ and chorus and the compiler of numerous song collections for school use. Mr. Baldwin is an active member of the Music Teachers' National Association and the National Association of Organists.

The Mendelssohn Glee Club was founded in 1866 and has a notable place among the choral organizations of the metropolis.

### Ernest Davis Makes Operatic Début in Italy

Ernest Davis, American tenor, who has been engaged for a number of guest performances in the leading Italian opera houses, made his début as the Duke in "Rigoletto" in Genoa on July 31. Mr. Davis will fill concert engagements in England in the early fall, and will then return to Italy for further appearances in opera. He will come back to America in the early spring and is already booked for a number of spring festival engagements.

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## SUMMER SCHOOL ENDS

### J. Warren Erb Leads Final Concert of New York University Session

An interesting concert marked the conclusion of the work of John Warren Erb as conductor of the chorus and orchestra and teacher of orchestral conducting in the department of music of New York University Summer School. The concert was given in the auditorium of the University Library on Aug. 2. The chorus of 180 voices gave oratorio numbers by Bach, Mendelssohn and Gaul, a modern group including "Goin' Home," arranged by Fisher from Dvorak's "New World" Symphony, a Scotch folk-song and Hadley's "The Song of the Marching Men," and was enthusiastically applauded. Incidental solos in the choral numbers were sung by Bertyne NeCollins and Fallie F. McKinley, sopranos, and Alois Havrilla, baritone. The orchestra, recruited from members of the summer school, played compositions of Haydn, Tchaikovsky and Delibes with surprising excellence considering the brief time available for rehearsals during the six weeks' summer session.

A second concert, given in the auditorium of the school at Riverdale, again demonstrated the skill of the orchestra. Mr. Erb repeated some of the numbers from the preceding concert and added the Racokzy March, an Entr'acte by Massenet and other numbers. Groups of songs were sung by Mary Hopple, contralto, pupil of Mrs. NeCollins, and Darl Bethmann, pupil of Mr. Erb, who played the accompaniments for both singers. The session which ended last week concluded the second season of Mr. Erb in the faculty of the New York University department of music. He will spend the remaining weeks of the summer at Lake George, where he maintains a summer studio at Bolton Landing.

### Klibansky to Teach Munich Master Class

Sergei Klibansky, New York vocal teacher, sailed on the liner Bremen on Aug. 8 to conduct a six-weeks' master class, opening Aug. 20, in Munich. Mr. Klibansky recently returned from his fourth summer season in Seattle, where he conducted a master class at the Cornish School. He was accompanied abroad by several pupils and will return to New York in October.

### Feature Lehmann Music at Rialto Theater

Emma Noe, soprano, sang "Prince Charming" from Liza Lehmann's "Vicar of Wakefield" in the programs of the Rialto Theater, under the direction of Hugo Riesenfeld, in the week beginning Aug. 12. The orchestra, under the alternate leadership of Mr. Riesenfeld and Ludwig Laurier, played Liszt's Sixth Hungarian Rhapsody. Bin Gallili, mandolin player, was heard in a solo number with orchestra. At the Rivoli Theater a prologue, entitled "Dreams," was sung by Gladys Rice, soprano, and Wendell Hart, tenor. Marley and Oscar danced to Drigo's Serenade from "Les Millions d'Arlequin." The orchestra, led by Emanuel Baer and Willy Stahl, played Adam's "If I Were King" Overture.

### Sally Keith Engaged for Baltimore Opera

Sally Keith, soprano, a pupil of William Simmons, concert baritone, has been engaged for the De Wolf Hopper Company at Carlin's Arena in Baltimore for a leading rôle in "The Mikado."

### Goldman Band Invited to Tour Japan

The Goldman Band, led by Edwin Franko Goldman, has received an offer to make a concert tour of Japan under the management of the Barthines Company. The invitation was received at the time of the recent visit of James D. Barton of this concert managing firm to the Orient. The engagement, if fulfilled, calls for appearances in the Imperial Theater, Tokio, and other cities. The band is now entering the last fortnight of its sixth New York summer season. In the last two weeks several special programs were scheduled to be given. In the week of Aug. 5 the concerts of Wednesday and Friday evenings were omitted because of the death of President Harding. Chopin's "Funeral March" was added to the other programs

of the week as a tribute to the memory of the late Chief Executive. Tchaikovsky's "Pathetic" Symphony and other numbers were given on Monday evening Aug. 6. Dicie Howell, soprano, sang "Caro Nome," from "Rigoletto." A program of comic opera excerpts on Saturday evening had Vincent C. Buono, cornetist, as soloist. Numbers by Sullivan, Johann Strauss, Herbert, Planquette, De Koven and Lehar were played. Miss Howell was again the soloist on Sunday evening, singing Bizet's "Agnus Dei." Leo A. Zimmerman, trombone player was also heard on this program.

## Professional Pupils of Minna Kaufmann Heard in Opera and Concerts



© George M. Keselero

Mme. Minna Kaufmann, Concert Soprano and Teacher

Mme. Minna Kaufmann, soprano and teacher of voice, will return from Europe early in September to reopen her studios in Carnegie Hall. Mme. Kaufmann is spending the summer in travel and study, devoting a considerable part of her time to work with her former teacher, Mme. Marie Lehmann.

Among Mme. Kaufmann's advanced pupils who are successfully carrying on their professions are Betty Burke, who is fulfilling many concert engagements and who will teach next season at the College of the Sacred Heart, New York; Esther Carlson, who is teaching and appearing in concerts in the West; Mildred Perkins, who is conducting and singing with the Alexandria Opera Company, now on tour; Una Haseltine, also a member of this company; Elizabeth Johnston, active in concert work in the West, and Maude Young, who has a large class of pupils and is heard frequently in leading picture houses.

### Julius Mattfeld to Wed

The engagement has been announced of Julius Mattfeld, treasurer of the International Composers' Guild, assistant librarian of the music section of the New York Public Library and organist of the Fordham Lutheran Church, to Margaret Krupp, soprano. Besides his work as librarian and organist, Mr. Mattfeld has done a considerable amount of composition and has published numerous articles on musical subjects in various periodicals. A ballet composed by him, entitled "The Virgins of the Sun," was played at the Greenwich Village Theater for three months. The wedding will take place on Sept. 4, and after a honeymoon of a month in the South, Mr. and Mrs. Mattfeld will make their home in New York.

### Elenore Altman Spends Active Summer

Among the out-of-town teachers who have been studying in New York during the summer with Elenore Altman, concert pianist, is Mrs. L. L. Leslie of Talqua, Okla. Mrs. Leslie is preparing programs for a series of concerts to be given in the Southwest in the coming season. A large class has been coaching this summer with Mme. Altman.

### Concert Managers Visit New York

Local managers who visited New York last week included S. E. Macmillen, manager of the St. Louis Symphony; Elizabeth Cueny of St. Louis; Mrs. Katie Wilson-Greene, Washington; John I. Donovan, Lowell, Mass.; W. A. Albaugh, Baltimore, and Louise Mercer, Jackson, Tenn.

**Mme. Tamaki Miura**  
Japanese Prima Donna  
Soprano

Just returned from triumphal concert tour of JAPAN and HAWAIIAN ISLANDS.

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## Delia Valeri Plans to Take Pupils to Europe for Experience in Opera



Delia Valeri, New York Teacher

DELIA VALERI, who sailed last week on the new steamship of the Italian Line, the Conte Verdi, for a short European trip which will include visits to Rome, Vienna and Paris, expects to spend some time at Montecatini, the well-known Italian resort which is visited by hundreds of artists at this season of the year. Mme. Valeri will return to New York in time to open her studio on Oct. 1.

She has just completed a successful summer season at the Master School of the American Conservatory in Chicago. The entire time she had at her disposal was over-subscribed, and a number of applicants could not be accommodated. The artistic and financial results of Mme. Valeri's season at the Conservatory were such that she was offered a blank contract, leaving her to state her terms and the number of seasons she would be available to teach there.

This offer, however, was declined by

Mme. Valeri, but she did arrange to return to the Conservatory next summer for a similar season. In subsequent seasons it is Mme. Valeri's intention to make annual summer trips to Europe, taking with her her pupils who qualify for opera in order to give them opportunities to acquire necessary routine.

## GUILD IS PLANNED BY SCENE PAINTERS

Prominent Artists Join Union Which Aims to Advance Profession's Standard

The plan to organize the scene painters' union along guild lines has made considerable progress in the organization recently, according to A. G. Volz, business agent of the United Scenic Artists of America, Local 829. Commenting approvingly on the opinions of Joseph Urban, expressed in an interview published last week in the *New York Times*, Mr. Volz told of the growth of the guild idea and gave out a list of prominent artists and studio operators and designers who have lately become members of the union. Among them are the following:

John Wenger, Cleon Throckmorton, Winold Reiss, Watson Barratt, J. H. Dudley, Edward Beegle, Fred Glass, Herbert Moore, Walter Keller, H. Outhwaite, Robert MacQuire, G. Helms, Clifford Pember, O. Pora, Henrietta Reiss, Clark Robinson, P. Schukle, Sheldon Viele, Rollo Wayne, William Weaver, H. Robert Law, Joseph Wicks, Edward Morange, P. Dodd Ackerman, E. Van Ackerman, George Korb, William Castle, Frank Gates, Richard Gates, Herbert Ward, Walter Harvey, William Oden Waller, Carmine Vitola and Walter Street.

"The union," said Mr. Volz, "was formed in 1912 as a scenic artists' organization. Now that we are on a firm footing, the furtherance of the artistic standards of our profession is coming more and more to the fore. In a sense we are already an artists' guild. Our membership includes the students, assistants and artists. Among the latter are the designers, those who design as well as paint." According to his statement, the organization hopes eventually

to have a home of its own and is planning to establish night study groups for the younger men, who may thus study under recognized artists.

## CONVENTION OF ORGANISTS TO BE HELD IN ROCHESTER

Four-Days' Extensive Programs Will Include Recitals and Addresses by Well-Known Musicians

ROCHESTER, N. Y., Aug. 11.—The annual convention of the National Association of Organists, which will be held in Rochester Aug. 28 to 31, has had placed at its disposal for headquarters the Eastman School of Music and the Eastman Theater.

Recitals will be given on the organs in Kilbourn Hall and the Eastman Theater by T. Tertius Noble of New York, Harold Gleason of the Eastman School, Dr. Healey Willan, president of the Canadian College of Organists; S. Wesley Sears of Philadelphia and Palmer Christian and Eric DeLamar of Chicago. There will be motion picture demonstrations by John Hammond of the Eastman School and by Robert Berentzen and Frank Adams of New York.

Addresses will be made by Harold Thompson of Albany, F. W. Riesberg of New York, Frank L. Sealey, warden of the American Guild of Organists; Robert Berentzen, president of the Society of Theater Organists of New York; Prof. H. C. MacDougall of Wellesley, Herbert S. Sammond of Brooklyn and Prof. H. Augustine Smith of Boston University. Church work, it is announced, will be an important feature of the convention.

## Emory University Chorus Sings Cantata

ATLANTA, GA., Aug. 11.—The chorus of the Emory University Summer School, in the closing concert of the summer session, sang with excellent effect Cowen's "The Rose Maiden," with Dr. M. H. Dewey as conductor. The soloists were: Eva Davis, soprano; Halley Smith, contralto; Byron H. Warner, tenor, and Walter Herbert, baritone. Preceding the cantata, Mischa Proger, violinist, played "Gypsy Serenade," by Valdez. Mr. Warner, tenor, sang Massenet's *Elégie*. Both artists won hearty applause and responded with encores. Frances Stovall was the accompanist.

HELEN KNOX SPAIN.

## INSURANCE FUND TO FINANCE SYMPHONY

Kansas Federation Subscribes Five \$5,000 Policies for Orchestra

By Blanche Lederman

KANSAS CITY, Mo., Aug. 11.—The Kansas City Symphony Association is strenuously pushing its campaign, announced in *MUSICAL AMERICA* on July 21, to raise a \$3,000,000 fund in insurance policies. One of the latest subscribers is the Kansas Federation of Music Clubs, Mrs. Eben White Sloan, president. It has pledged to the association five \$5,000 endowment policies. The first of these, Mrs. Sloan reports, will be taken out in a few days. The business management of the association has received many pledges and is confident that the \$3,000,000 goal will be reached.

These subscriptions are in the form of twenty-year endowment policies, and it is claimed that if the plan carries through the association will have received by the end of twenty years a \$3,000,000 fund. Meanwhile annual dividends on unmatured policies will be paid to the association, and although nothing will be gained from this source the first year, the receipts will approximate thereafter \$18,000 annually.

## Musical Artists Coming from Europe

The *Leviathan*, which docked on Aug. 13, had aboard a number of prominent musicians and persons connected with the musical world. Among these were Fortune Gallo, operatic impresario; Sol Hurok, concert manager; Pierre V. R. Key, editor of *The Musical Digest*; Gaetano Tommassini, Galileo Gasparri, Adamo Chiappini and Maurizio Dalumi, all tenors who will sing with the Gallo Opera Company, and Mario Basiola and Giulio Fregosi, baritones of the same organization, and Paul Whiteman and his band. Vladimir Schavitch, conductor, arrived on the *Mongolia* on Aug. 8 to act as conductor at the Eastman Theater in Rochester. Sergei Klibansky, teacher of singing, sailed for Europe on the same day on the *Belgenland*. Edna Thomas, mezzo-contralto, was booked to sail on the *Leviathan* on Aug. 18. Paul Alt-house, tenor, sailed on the *Monterey* for Cuba and Mexico on Aug. 2.

## PASSED AWAY

### Rolf Roth

DETROIT, Aug. 11.—Rolf Roth, composer and pianist, died on July 25 after a brief illness. Mr. Roth, who was born in Grulich, Bohemia, twenty-eight years ago, came to America in 1914. His work was, at the time of his death, steadily gaining recognition, and two of his compositions were prize-winners in the contest for Detroit composers, held by the Tuesday Musicale last May. His Trio for violin, cello and piano and a Suite for piano, entitled "Lights at Night," aroused much favorable comment at the concert featuring prize-winning compositions given in Temple Beth El. He was leader of the Rolf Roth Trio and appeared as soloist at the Capitol Theater. Mr. Roth is survived by his widow and daughter.

### Carl Kraft-Lortzing

MUNICH, Aug. 4.—Carl Kraft-Lortzing, composer and conductor, died recently in this city. He was for a number of years music director in Innsbruck and conductor in numerous Austrian and German theaters. He was the last surviving nephew of the composer Lortzing. His operas include "The Lion's Bride," "The Three Witnesses," "Frau Hitt" and "The Golden Slipper."

### Frank Fruttchey

DETROIT, Aug. 13.—Frank Fruttchey, teacher and church organist, died suddenly on Aug. 7. For more than twenty-five years Mr. Fruttchey was prominent here, holding positions in St. John's Epis-

copal and the Metropolitan Church. He composed many scores for church work and longer scores for operas and groups of instruments. Mr. Fruttchey wrote many magazine articles and a book setting forth his ideas in regard to voice culture. He is survived by his widow.

MABEL M. FURNEY.

### Otto Altenburg

Otto Altenburg, founder and head of the New York piano firm bearing his name, died at his home in Brooklyn on Aug. 11. Mr. Altenburg was born in Erfurt, Germany, in 1845, and came to this country in 1862, and six years later entered the retail piano business. He is survived by his brother, Gustave Altenburg.

### Archibald Mitchell

NORWICH, CONN., Aug. 11.—Archibald Mitchell, who founded a musical course in Norwich bearing his name and owned a collection of violins reputed to be of rare value, died recently. Mr. Mitchell was one of the founders of the mercantile business of the Porteous & Mitchell Company.

### Beatrice Dovsky

VIENNA, Aug. 5.—Beatrice Dovsky, poet and librettist, died at her home in Hietzing, near this city, on July 25, at the age of fifty-three years. She wrote the books of several operas, including that for Max Schillings' "Mona Lisa," produced at the Metropolitan in New York last March.

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# Rabinoff "Laboratory" Aims to Develop National Opera

American Institute of Operatic Art at Stony Point, N. Y., Attacks Problem in a New Way That Gives Rich Promise of Achievement—First Building Completed and Now in Use—Nine Others to Be Constructed This Year

**P**LANS for the establishment of opera in this country generally suffer one of two fates—either they are still-born, or, like Minerva, spring forth full-grown, but lacking her wisdom, soon disappear. But it is no small problem to promote opera in a land such as America, where there are only two large operatic organizations and two or three other companies which visit the larger cities at irregular intervals. The trouble has been that there has been lacking sufficient effort to develop either a taste for opera or a talent for the stage.

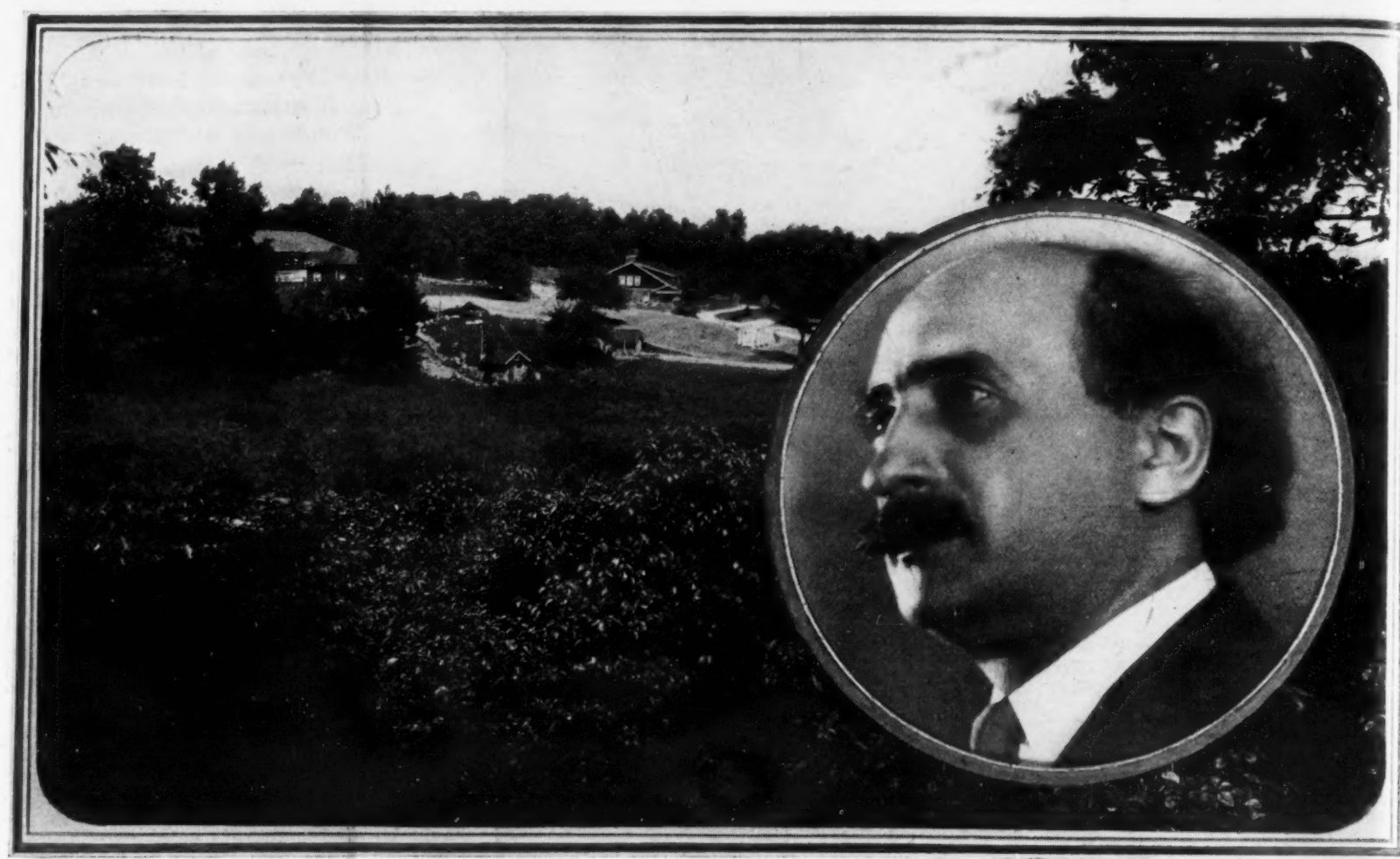
This does not necessarily mean that such development will take a long time, but it does imply growth upon a proper and substantial base. That is why the plan of Max Rabinoff to found an American Institute of Operatic Art at Stony Point, N. Y., seems in a fair way to succeed—where others have failed. He is willing to begin at the beginning and follow where the development of his idea leads.

Mr. Rabinoff is not working on an idea that has been formulated overnight. He conceived the idea of such an institution in 1908, but lack of support and the war intervened, and it was not until two years ago that he was able to acquire a suitable site—thirty-six acres, thirty-five miles up the Hudson from New York. One building, the decorative art and scenic studio, 160 by 60 feet, has just been completed and is now in use.

"Every new idea has to suffer for the shortcomings of its predecessors," said Mr. Rabinoff, "and two of the first questions that have been asked are, 'Is it a real estate venture?' and 'Is it a school?' I want to say emphatically that it is neither. We are interested in art, not land. And the American Institute of Operatic Art is certainly not a school in the accepted meaning of that word. It is a laboratory, a place where every phase of operatic art may be brought, criticized, analyzed and tried out in the most thorough manner. Writers will be asked to submit librettos. Experts will go over them, weed out the poor ones and advise changes where necessary. These librettos will then be ready for composers and the best scores will be thoroughly prepared before they are offered to the public.

"It is our aim to develop a real national school of opera. In every land where opera has assumed national characteristics, the folklore of the people has played a most important part. For that reason we shall pay particular attention to the folklore of America and are enlisting the aid of historical societies and authorities. This work will be carried on under the guidance of Alexander Koshetz, one of the greatest authorities on vocal ensemble, who has done a notable work in collecting the folklore of Ukraine.

"It is not our ambition to prepare students for the stage. What we want is to have the conservatories and private



Site of the American Institute of Operatic Art at Stony Point, on the Hudson River, Thirty-five Miles North of New York City. Inset, Max Rabinoff, Founder of the Institute

studios send us their finished product, and we shall give it an opportunity according to its respective talents. We shall develop opera, not stars. Remove the stars from the operatic firmament and opera, as good as the best, can be given at prices within the reach of all. How many stars owe their popularity and prestige to a clever publicity agent?"

Mr. Rabinoff's plan further differs from a school in that those who will be accepted to work in his laboratory will not be asked to pay a fee, thereby making it much cheaper, he says, than a trip to Europe for a try-out in an unknown opera house, maintained largely by American debutants. Committees are already being formed in several cities in which opera will be given in the season 1924-25, and with the exception of two American operas, yet to be chosen, work has actually been begun on the first ten operas that will be given. Three of

these will be Russian works, namely, "Boris," "Prince Igor" and "Demon"; one German, "Die Walküre"; two French, "Carmen" and "Manon," and two Italian, "Tosca" and "Love of Three Kings." With the growth in production of American works, more of these will be added to the repertory.

Nearly \$1,000,000 has already been subscribed, \$150,000 of which has been expended on buildings, plans and organization. Ground has been broken for a theater, which will have all modern stage devices and extra lighting facilities. Other buildings to be constructed this year include a rehearsal hall, four dormitories, each to accommodate fifty persons, a residence for the faculty, a storehouse for scenery and a building for employees.

Mr. Rabinoff does not promise definite achievements for his undertaking. His chief desire is to begin on a solid foundation, which he believes is necessary for

ultimate success. If the premise is right, he figures, the result will be correct, and he is devoting his energies to first things first, one at a time. He is not a novice in the operatic field. It was he who first brought to the attention of the citizens of Chicago the project of establishing the Chicago Opera Company, and it was he who negotiated the arrangements to take the late Oscar Hammerstein to Cook County in 1910. More recently he has been associated with successful enterprises in Mexico and Canada, and as manager of the Boston Opera Company and Pavlowa and her Ballet Russe directed in 1915-16 a transcontinental tour of thirty-five weeks that was an artistic and financial success. He believes that the time is ripe for the American public to support opera of the highest type, presented on a basis that will make the enterprise entirely self-supporting.

HAL CRAIN.

## Emil Bare Joins Faculty of the Cincinnati Conservatory

CINCINNATI, OHIO, Aug. 11.—The Cincinnati Conservatory has announced that Emil Bare of Budapest has been appointed to its violin faculty. Mr. Bare was for five years concertmaster of the Chicago Symphony under Theodore Thomas but has recently made his home in Budapest, acting in a similar capacity in the Royal Opera House orchestra and head of the violin department in the National Conservatory there. Mr. Bare is a pupil of Hellmesberger in Vienna and Massart in Paris. In both schools he was a first-prize winner. He has been a member of the Lamoureux Orchestra in Paris and of the faculty of the Cologne Conservatory.

## Iarecki Elected Laureate of Polish Academy of Science

Tadeusz Iarecki, Polish composer, resident in New York, has been elected laureate of the Polish Academy of Science. His String Quartet, Op. 21, which was published in America last fall, has been chosen by the Academy as the best work of art presented in Poland during the year ending last month. A stipend

of 259,000 marks (which amounts at the present low rate of exchange to about \$1.50, but before the war was equal to over \$1,000) accompanies the award. The String Quartet was awarded a prize of \$1,000 a few years ago by an American jury, including Frederick Stock and Ossip Gabrilowitsch, at the Berkshire Chamber Music Festival. Mr. Iarecki is director of the Chamber Ensemble of New York. With his wife he is now resting at his sister's camp at Holland, Mich., prior to the opening of the season of the Chamber Ensemble in October.

## To Head Piano Department of Horner Institute

KANSAS CITY, Mo., Aug. 11.—Mollie Margolies, pianist, will head the piano department of the Horner Institute of Fine Arts when the school opens its fall term.

BLANCHE LEDERMAN.

## President of New York Symphony Decorated with Legion of Honor Cross

Harry Harkness Flagler, president of the New York Symphony Society, has been decorated with the Cross of the Legion of Honor by the French Government. The award was made "in recognition of the generous aid he gave to many musicians in France during the war and for the interest he has taken in French music and its presentation in America."

Albert Spalding, violinist, who has been spending the summer in England, will return to America about Sept. 15. Mr. Spalding will bring with him many new works for his recital and orchestral appearances, including Respighi's "Gregorian" Concerto for the violin, which he will introduce in this country.

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